

Martha's Mother's Day advice
Here's how our columnist created the perfect present for her mom.

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Raising the Roof!
Popular *Under One Roof*'s revenue increased by \$250K since moving.

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Dreamweaver
Jack Smith's life and work reviewed at YBC.
see Arts section



BAY AREA REPORTER

Vol. 30 • No. 19 • 11 May 2000

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Judge reins in ACT UP/SF

by Terry Beswick

Temporary restraining orders have been issued against five members of the AIDS dissident group ACT UP/San Francisco, preventing them from coming within 100 yards of any staff member of Project Inform, a national HIV/AIDS treatment education and advocacy group based in San Francisco.

The five, who have been accused of violently disrupting an April 17 forum co-hosted by Project Inform, also have been ordered to stay away from the group's public meetings while the restraining orders remain in effect.

Four of the orders, against Ronnie Burk, Andrea Lindsay, David Pasquarelli, and Todd Swindell, were issued last Friday, May 5 by San Francisco Superior Court Judge Alfred G. Chiantelli. The fifth, against Michael Bellefontaine, was granted Tuesday, May 9.

Amy Lovell, an attorney with Morrison and Foerster who represented Project Inform at the hearings, said that while there were other individuals participating in the disruption, witnesses were able to identify only the five defendants by name.

The restraining orders remain in effect until a May 24 hearing, when the court will decide whether to make them permanent.

While the original ACT/UP San Francisco that formed in 1988 took great pains to train its members in nonviolent civil disobedience techniques, current ACT UP/San Francisco members have been involved in violent altercations with AIDS workers on several occasions in recent years. The San Francisco AIDS Foundation had obtained restraining orders against Burk and Bellefontaine for two separate attacks on female staff members, though the orders expired at the end of 1999, according to SFAF spokesman Gustavo Suárez.

"This is part of a long-standing pattern of behavior," said Martin Delaney, Project Inform's founding director, who said his group decided to take legal action "not only on behalf of our own staff but for everyone in the community. It's important that we send the message that they could wind up in jail."

Pasquarelli declined to comment on the matter, referring questions to the lawyer representing the five defendants.

"The five deny that there was any violence at the meeting," stated attorney Michael Lee, of Minami, Lew, and Tamaki LLP. "Obviously these are two groups that have opposite stands on an issue. It seems to me that they should compete in the marketplace of ideas, rather than using the statute on

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Speaking out against Dr. Laura

About 20 local activists, including San Francisco Supervisors Tom Ammiano and Mark Leno, demonstrated outside KPIX-TV's Battery Street office Monday, May 8 to protest the planned airing of Dr. Laura Schlessinger's television program this fall. Representatives of the StopDrLaura.com Web site, the Gay and Lesbian Alliance Against Defamation, and other groups called upon KPIX to demon-

strate what Ammiano called "moral leadership" on the issue. Schlessinger has raged against gays and lesbians on her popular syndicated radio show, calling them "sexual deviants." The planned TV show is syndicated by Paramount Domestic Television. KPIX officials have stated that they will closely monitor the television show, and stated that the station "has a long history" supporting gay rights.



Rick Gerharter

South Africa gives forum to HIV dissidents

by Terry Beswick

Frustrated HIV dissidents have long sought official recognition of their belief that HIV does not cause AIDS, and now it appears that they have found a receptive audience in South Africa, a country of 44 million people where one in 10 is infected with the human immunodeficiency virus.

South African President Thabo Mbeki has appointed a 33-member panel, including University of California, Berkeley molecular

biologist Peter Duesberg and Bay Area biochemist David Rasnick, both leading HIV dissidents in the U.S.

Although the presidential advisory board, which held its first meeting in Pretoria last weekend, is charged with looking at a wide range of issues confronting the African country as it attempts to curtail its devastating AIDS epidemic — including the best treatments for those living with disease — about half of the panel's members believe that AIDS is not caused by HIV, but rather by other conditions, such as poverty, drug use, malnutri-

tion, and other infections. The make-up of the panel virtually guarantees a heavy focus on the HIV/AIDS connection, and a committee has already been established to design new experiments to test whether HIV causes AIDS in the coming months.

Mbeki has been widely criticized among scientists around the world for focusing attention on the issue, particularly in light of his executive decision not to provide the standard AIDS drug AZT to HIV-positive pregn-



Berkeley AIDS dissident Peter Duesberg was named to a presidential AIDS commission in South Africa.

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Sizable gains: Supervisors pass body-bias ordinance

by Katie Szymanski

In a victory for people of all body types throughout the city, the San Francisco Board of Supervisors Monday, May 8 unanimously approved an ordinance proposed by Board President Tom Ammiano that adds body size to the non-discrimination code, which currently outlaws religious, ethnic, racial, sexual orientation, disability, and gender-based bias.

If Mayor Will Brown signs the bill, then people who are denied positions or opportunities due to their height or weight would have a legal basis for challenging that discrimination. Police and fire departments, and other jobs where certain physical abilities are required, would be exempt from the legislation.



Tom Ammiano

But for other city agencies and public spaces, being compliant with the new ordinance could mean major changes ahead.

Under the new law, for instance, movie theaters and restaurants may have to add seating for larger people, which is already happening under the Americans With Disabilities Act in order to accommodate people with restricted mobility. Jobs that promote healthy lifestyles would not necessarily be able to ban fat people from their staff, as Ammiano told the *Bay Area Reporter*, "A person can work out three times a week, have a normal blood pressure and heart rate, and still be overweight. A person's body size does not tell you about their lifestyle."

"I'm very proud to be a part of this," Ammiano added. "Even I learned some new things."

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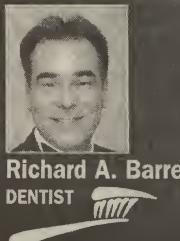
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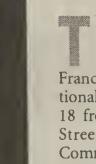
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CUAV seeks volunteers for 24-hour hotline

by Katie Szymanski

It's important for the community, and it'll make you feel good too. Community United Against Violence is asking interested people to volunteer for its 24-hour crisis support line, a hotline that provides advice and support to lesbian, gay, bisexual, and transgender victims of violence.

This Saturday, May 13, CUAV

will begin training potential volunteer counselors for the hotline. The training will total about 40 hours, scheduled over the weekends, and will cover relevant skills and information. Topics include a general overview of anti-LGBT violence, domestic violence, police responses, legal aspects of hate crimes, sexual assault, crisis intervention, and risk assessment.

The hotline is a great way to

become directly involved in the fight against hate crimes and domestic violence, as counselors provide information, referrals, and most importantly, an ear to those who need it most.

Volunteer counselors need not have previous experience. People of color and transgenders are strongly encouraged to apply. There are also stipends offered to those who are bilingual or bicultural. ▼

East Bay LGBT center to honor local heroes

by Cynthia Laird

Walnut Creek resident Jon Crovo will be honored for his years of activism and service to the lesbian and gay community at the Rainbow Community Center of Contra Costa County's fourth annual "Honors Night" next Friday, May 19, at the Hilton Hotel in Concord.

The event, a benefit for RCC, also will recognize the staff and patrons of Walnut Creek's Club 1220 for their commitment to volunteerism and fundraising, and RCC will pay tribute to LGBT veterans of the U.S. military who, in spite of their documented contributions to the freedoms Americans enjoy, continue to suffer officially sanctioned discrimination under the failed "Don't Ask, Don't Tell" policy. A special citation will be presented to the Alexander Hamilton American Legion Post #448 on behalf of all veterans. With members from across the country, the Alexander Hamilton post is the only recognized LGBT American Legion post in the Unit-

ed States.

The master of ceremonies for the evening will be San Francisco comedian Scott Silverman.

Organizers said that Crovo has touched many lives of LGBT East Bay residents over the years. As owner of Club 1220 for 25 years, Crovo is a dedicated contributor to the fight against AIDS and one of RCC's staunchest supporters.

Crovo is the first to admit that when he entered the bar business in the 1970s, life was like a perpetual party.

Then came AIDS.

"It was my World War II, my Vietnam, my holocaust," he said. "It changed my life. Back then you could be diagnosed with AIDS and then be dead in as little as two weeks. I met mothers coming in from out of town to see their dying sons, and I was the one who had to tell them that their sons had AIDS and that they were gay. I spoke at so many funerals that I felt as if I were a professional eulogist."

As a result, Crovo's focus shifted from himself to the community, and he directed his energies to caring for dying friends and help-

ing to raise significant amounts of money to fund AIDS care and research.

In 1995, RCC put out a call for volunteers to serve on its board of directors, and Crovo signed on. "So much of my time, for so many years, has been focused on the dying, I'm ready to try to make a difference for the living," he said.

Crovo has retired from working at Club 1220. He enjoys traveling, and this year that hobby has taken on a new direction as Crovo has signed up for the California AIDS Ride Presented by Tanqueray, and is training with Team RCC, which consists of over 100 riders.

Organizers said tickets to next week's event are \$65 for RCC members and \$75 for non-members. The evening starts with no host cocktails and a silent auction at 6:30 p.m., followed by dinner and the program at 7:30. ▼

The Hilton Hotel is located at 1970 Diamond Boulevard. For reservations or for more information, call RCC at (925) 692-0090.

Community Center update meeting May 18

by Terry Beswick

The Lesbian, Gay, Bisexual, and Transgender Community Center Project of San Francisco is planning an informational meeting on Thursday May 18 from 7-9 p.m. at 33 Gough Street, in the auditorium of the Community College of San Francisco's Civic Center Campus.

Currently under construction

at 1800 Market Street, the as-yet unnamed facility is expected to open in June 2001.

People interested in volunteer opportunities are especially encouraged to attend. Community Center Project board members and committee chairs will be on hand to answer questions about the project, including the timeline of construction.

The CCP recently reported that \$11 million has been raised

thus far toward a total budget of \$14.5 million.

According to organizers, the building "will provide core services and facilities that will support individuals within San Francisco's diverse LGBT community and the many organizations that already support them."

Light refreshments will be served at the meeting.

For more information, call the CCP at (415) 437-2257. ▼

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COMMUNITY NEWS

AIDS clinic letters continue to ID patients

by Katie Szymanski

A man's two-year crusade to stop receiving appointment reminders that include the phrase "AIDS clinic" displayed prominently within the letter may have come to a happy ending recently, according to officials at San Francisco General Hospital.

Daniel Frye, a patient in SFGH's Ward 86 Positive Health Project, began receiving the mailed reminders in 1997. Immediately uneasy about a piece of mail floating through the universe with his name and AIDS diagnosis on it, Frye's anxieties became a reality in 1998, when a noisy neighbor accidentally received his mail due to a postal delivery error.

"She opened it, then stuck it back down underneath my door," according to Frye. "You know how some neighbors do that."

From then on, Frye launched a campaign to stop receiving the notices. At first he was assured that if he asked for no reminder each time he scheduled an appointment, the notices would stop.

They didn't. He then asked that the word "AIDS" be removed from the letters he was receiving. After phone requests, complaints in writing, and in-person begging, the hospital finally informed him that his request was impossible.

"I was told that if they did it for me, they'd have to do it for everybody," Frye told the *Bay Area Reporter*.

When contacted by the newspaper, a desk attendant at Ward 86, who gave only his first name, Bob, informed the *B.A.R.* that he was aware of complaints, but that the clinic could not be held responsible for what happens to the mail.

"My understanding is that for some people the mail is seen by people other than addressee," said Bob. "Whoever sees person's mail is that person's responsibility. We have never intentionally revealed anybody's HIV status."

But assuming that most people know what clinic they attend and when, asked the *B.A.R.*, why couldn't the hospital simply remove the word, "AIDS" from all letters to its clients?

Bob transferred the call to his supervisor Ann Goldberg, who assured the *B.A.R.* that changes in the letter format had been made.

"What happened was, the hos-

pital automatically generated a letter," said Goldberg. "But that was changed about a month ago — maybe three weeks ago — due to a patient bringing it to our attention. From now on all letters about our appointments will just have the initials PHP (for Positive Health Project)."

Frye, however, received his latest "AIDS" notice about two weeks ago, for an appointment later this month. Goldberg once again insisted that this letter was "old" and that the policy had changed due to Frye's complaints.

Perhaps it was indeed Frye's diligence that, after two years, finally changed the policy, or perhaps it was the fact that representatives from city supervisors' offices and the Legal Aid Society also contacted the hospital within the last month. Perhaps it is also a possibility that the reminders really haven't changed, a scenario that Frye still fears.

"They've lied to everybody who calls on my behalf," said Frye, noting that at this point he is at the end of his rope.

"I'm stressed out," said Frye. "I want them to stop so I can get some closure to all of this."

Frye will continue to hold his breath and hope that next time, his appointment reminder will not reveal his HIV status. ▼

Wake up about HIV prevention

by Jose Antonio Vargas

Young poets, artists, musicians, and educators will showcase their talents while reawakening commitment to HIV awareness and prevention at the first-ever "Waking Up" benefit, sponsored by the San Francisco AIDS Foundation, the Center for Youth, and the Living Word Project this Friday, May 12, from 7 p.m. to midnight at the CELLSpace in San Francisco.

Hosted by Marc Bamuthi Joseph, the night's featured performers include Biko, Antonio Mims, Chinaka Hodge, Tiger Walsh, Equipto of Bored Stiff, and Daphne Scholinski, author of *The Last Time I Wore a Dress*.

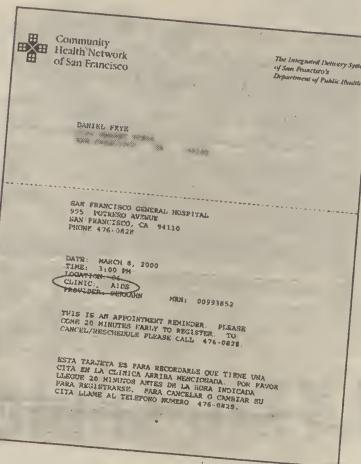
Through varying art forms including spoken word, Waking Up hopes to trigger discussion among youth, their parents and partners about the impact of AIDS on youth. Furthermore, the event aims to empower young people with strategies for taking action and creating change. According to Global Strategies for HIV Prevention, approximately 8,000 young people ages 15-24 become infected with HIV every single day around the world.

"We anticipate a diverse group of people, coming together to express ways that HIV affects their lives," said Sanjai Rabab Moses, health educator and trainer at the Center for Youth. "Not everyone feels affected by HIV, and those people need to look out in the community and realize the ways in which HIV affects their lives. In one way or another, we are all affected."

These days, Moses feels there's a lack of focus and acknowledgment regarding AIDS in the community.

"There's this complacency in our community about AIDS. In the 1980s and 1990s, the issue of AIDS was in the front pages, but now it isn't. This event will wake up the community by facing, talking, and discussing all our fears and hopes about AIDS," added Moses.

All ages are welcome to the CELLSpace, located at 2050 Bryant Street. Admission to the event is a sliding scale of \$5-\$10. For more information, contact Sanjai Rabab Moses at (415) 346-8316. ▼



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In an effort to acknowledge the pain of the past and heal the hurt that continues into the present, Scouting For All is sponsoring a healing ceremony. A Gathering for Healing and Reconciliation is a way of confronting social injustice, exclusiveness and the homophobia of the Boy Scouts of America in a very positive and healing way.

Many people have written to tell us about the pain and humiliation they have suffered because of the Boy Scouts of America's policy of discrimination. We want to gather together, share our stories and begin to heal the hurt. We want the Boy Scouts of America to know that what they are doing is not what Lord Baden-Powell, the founder of the world scouting movement intended for scouting. We want it known that real people's lives are affected and forever marred by the feelings of shame and disgrace they are made to feel simply because they are gay.

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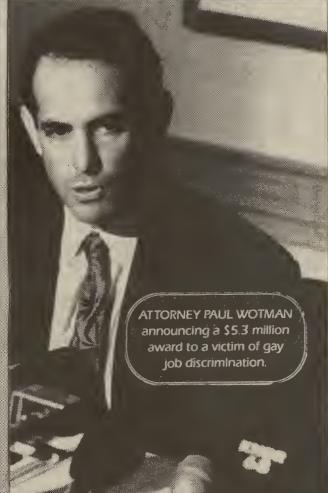
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A pillow for your thoughts



Rick Garfitter

Huck Seeley, left, and Mark Mass check out the pillows for sale at the successful "Bazaar in the Park," part of the National AIDS Memorial Grove's "A Fair to Remember" last weekend in Golden Gate Park. About \$400,000 was raised at several events - all to endow a gardener's salary for the grove. Most of the items were gone by Saturday afternoon.

LYRIC salutes Champions

by Terry Beswick

The Lavender Youth Recreation and Information Center will hold its annual "Champions Awards" fundraiser on Thursday, May 18 "to pay tribute to individuals and groups who have made significant contributions to lesbian, gay, bisexual, transgender, and questioning youth."

Thursday's event will be held from 6 to 8 p.m. at the Cartoon Art Museum at 814 Mission Street in San Francisco, and will feature the museum's special celebration of the life of the late *Peanuts* cartoonist, Charles Schulz. General admission is \$75.

Based in a converted, lavender Victorian at 127 Collingwood Street, the 11-year-old LYRIC offers young LGBTQ people eight peer-based programs from three sepa-

rate locations, including a national 24-hour talkline which provides peer support and information to over 20,000 callers each year.

For peer support, information, and referrals, youth under the age of 24 may call the LYRIC Youth Talkline at (415) 863-3636, or (415) 431-8812 (TDD), or toll-free at (800) 246-PRIDE from outside San Francisco.

The 2000 Champions Awards honors those who have made contributions to the organization as well as LYRIC participants who have benefited from and contributed to the group's programs.

The four individuals to be honored with Champions awards this year include: queer activist Raven Perlstein, 18, a participant in LYRIC's Youth Leadership Program and an outreach worker with Bay Area Young Positives; Godfrey Morata, 22, LYRIC's youth recre-

ation program coordinator; Pam Quan, 16, a Mission High School student and San Francisco native who has been involved with various LYRIC programs for nearly a year; and Mitch Thompson, 35, director of San Francisco's Recreation and Park Department LGBTQ Youth Program, who has been involved in LYRIC since volunteering with the group's youth arts program six years ago. Among many other projects for this often-neglected segment of the population, Thompson coordinates an after-school program at the Eureka Valley Recreation Center across the street from LYRIC, where he works with up to 25 LGBTQ young people each day. ▼

For tickets or other information about the event, call (415) 355-9988.

Mouse auction to benefit AIDS charity

by Katie Szymanski

As you continue to build your computer into a high-powered memory machine, consider this: is your mouse up to par, or has it remained the boring click-box that came with your original hardware?

"Tails of the City," a Microsoft mouse auction to benefit the Destination Foundation, should give your system the aesthetic advantage it deserves.

The event - held Thursday, May 18 from 7-10 p.m. - boasts 100 mice, each creatively interpreted by an artist, designer, or celebrity, including Matt Groening, Danielle Steel, Douglas Coupland, Kate

Spade, and Senator Dianne Feinstein. Even Microsoft founder Bill Gates has donated his personal autographed mouse to the auction.

Mouse art includes the following interpretations: a mouse as a race car, a mouse house, a mouse as butterfly, a "theater mouse" complete with happy/sad face, and "Merry X-Mouse," which consists of a mouse in a mouse trap. Nobody will ever be able to say your desk is boring, even if most of the mice are not usable and intended only for decorative purposes (your boring click-mouse needs an office mate, no?).

Online bidding has begun at www.tailsofthecity.org, where people can also view each mouse on exhibit. The highest bids on

the Internet will be the starting bids on the evening of May 18, but Web-bidders must be present at the auction in order for their offers to stand.

Over \$7,000 dollars has already been submitted online, and of course much more stands to be made at the auction itself. All proceeds benefit the Destination Foundation, an organization that provides dream trips to people with life-threatening illnesses such as AIDS or breast cancer.

Tails of the City will be held at MicrosoftSF store, at the Sony Metreon complex, 101 4th Street, on the second floor. Tickets start at \$75 and can be purchased by visiting www.acteva.com/gofd or calling (415) 970-3333. ▼

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Guerneville leather man charged with attempted murder

by Lois Pearlman

A gay man from the Russian River is being held in Sonoma County Jail without bail after allegedly attempting to stab his former lover to death, then hiding out with friends in San Francisco.

According to the victim, Harold Ryder, his ex-partner, Phillip Bortolussi, 40, was waiting for him with a butcher knife when Ryder returned home from work early Sunday morning, April 30.

Ryder, a soft-spoken man who lives in Monte Rio and works as the manager of Club Fab in Guerneville, described the alleged attack:

"I had already had an incident

with Phil on the phone and in person that day," Ryder said. "I came home that night, parked my Jeep. When I opened the front door I saw a shadow go past the doorway. I jumped back from the doorway. Phil came after me. He said all he wanted to do was talk.

"I ran away. I ran out of the gate. I got to the passenger side of my car. Phil followed me. He grabbed me. I felt as if he had hit me twice in the back with his fist. Then I saw the butcher knife in his hand. I grabbed it away. Then I started running down the street, screaming. I saw a van with a man in it. I got him to phone 911."

Ryder said Monte Rio Fire Chief Steve Baxman, who was the first to respond, attempted to stop

the bleeding from the two knife wounds in his back. Then Ryder was rushed to Sutter Hospital, where his condition was touch-and-go until doctors were able to repair his collapsed lungs and start him breathing on his own.

Bortolussi, meanwhile, had fled the scene. Ryder said police caught sight of him driving south out of Santa Rosa, but lost him when he traveled out of their jurisdiction.

The Sonoma County Sheriff's Department issued a warrant for Bortolussi's arrest later that morning, but the Guerneville resident who works as a waiter in two river-area restaurants did not turn himself in to authorities until last Wednesday, May 3.

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Orchid Mania Mother's Day sale Sat., Sun.

by Katie Szymanski

It's a bit of a phenomenon, the way people obsess about their orchids. For those who self-identify as more than just a flower lover, Orchid Mania presents its 11th annual "World's Largest Orchid Garage Sale" this Saturday, May 13 and Sunday May 14, just in time for Mother's Day.

Orchid Mania, the pollinated-based organization dedicated to providing financial and moral support to grassroots AIDS prevention and relief, begins the weekend festivities with a "Breakfast Preview" from 9 a.m. to 10 a.m. in the Golden Gate Room of the Fort Mason Center in San Francisco, free for donors and \$15

for those who want a sneak peek. Then, at 10 a.m., the public descends on Fort Mason to begin the two-day search for the perfect compliments to their gardens.

Both days of the Orchid Mania garage sale run from 10 a.m. to 5 p.m. and admission is free. Buyers will find unusual and rare plants for collectors, potting supplies, bargain cymbidiums, and free advice from orchid experts.

Proceeds from the sale of plants will go to AIDS programs around the world; previous recipients have included Camp Sunburst, a California camp for kids with HIV/AIDS; Nguyen Friendship Society, a groundbreaking HIV prevention outreach program in Vietnam; and *Gente para una Amor Nuevo* (People for a

New Love), a direct service organization in Santiago, Chile.

To attend Orchid Mania, just show up; Fort Mason is located in the Marina, near Bay Street, which can be reached by Van Ness. To volunteer for Orchid Mania, or for more information on the organization or the event, call (415) 841-1678. ▶

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OPEN FORUM

A spring of discontent

The recent news out of South Africa regarding President Thabo Mbeki's appointment of several AIDS dissidents to his national advisory council was disheartening, to say the least. The AIDS denialists compose about half of the 33-member panel, which virtually assures that discussions will be prone to deadlock. The problem with the AIDS dissidents is that their claim that the HIV virus does not cause AIDS was long ago refuted by the scientific community.

New information is emerging about HIV/AIDS all the time. The recent debate in the scientific and HIV/AIDS communities around structured treatment interruption is but one example. But to date, scientific research has not supported the claims of AIDS denialists.

The council's formation and likely stalemates on discussions is not good news for the roughly 4 million South Africans living with HIV/AIDS. That's about 10 percent of the country's population, and what they need now more than ever is treatment, including HIV medications.

And that's where the Clinton administration comes into the picture. The president Wednesday issued an executive order allowing foreign governments in sub-Saharan Africa to import and manufacture cheaper versions of the world's most effective AIDS drugs without fear of punishment from U.S. trade authorities. The order was prompted in large part by U.S. Senator Diane Feinstein, and is welcome relief.

Last December, Vice President Al Gore, during the start of the presidential primary race, very publicly announced the change in administration policy, resulting in the country showing more "flexibility" in enforcing U.S. patent rights in countries with public health emergencies.

Over the past several months, however, Gore hasn't been particularly vocal on this issue — or many others for that matter. The "alpha Gore" candidate that voters saw in January, February, and early March has been practically missing in action since he wrapped up the Democratic presidential nomination. A recent poll that shows presumptive Republican nominee George W. Bush ahead of Gore by 8 percentage points should not be taken lightly, even though it is

several months until the November election.

The prospect of a Bush presidency should be enough to elicit strong support for Gore from lesbian, gay, bisexual, and transgender voters. This nation has moved forward on gay rights during the Clinton-Gore administration at a pace never before seen in this country. And, while we have our issues with the administration — notably around the failed "Don't Ask, Don't Tell" policy covering gays and lesbians in the military — the overall record is good, especially when you factor in that Congress is controlled by Republicans.

A Bush presidency almost certainly would include several appointments to the U.S. Supreme Court that could set back progress for gays, minorities, and a woman's right to choose. And we are deeply concerned about Bush's record as Texas governor with respect to enforcing the death penalty — Texas leads the country in executions — at a time when DNA evidence and other investigative tools have conclusively proven the innocence of several death-row prisoners. The Republican governor of Illinois

has instituted a moratorium on his state on executions, and even Pat Robertson has echoed the call.

The recent poll by the *Los Angeles Times* shows Bush leading Gore in just about every demographic group, even among women, and especially among men — in spite of the robust economy and the fact that most of the people surveyed want to continue in the Clinton direction.

The findings tell us that while a lot can happen between now and November, Gore had better get his message out.

Don't be fooled by Bush's so-called "compassionate conservatism," his recent move to the political center, or his active courting of Hispanic voters. As California Lieutenant Governor Cruz Bustamante told one of the local dailies, "It's time to just look past the veneer."

Bush's meeting last month with hand-picked gay and lesbian Republicans is another example of playing to the political center without any substantive move. Bush isn't about to change his opposition to equal rights for gays, and our community shouldn't be hoodwinked into thinking otherwise. ▼

Editorial



In defense of the Ark

by Tommi Avicoli Mecca, Robert Haaland, and Jim Mitulski

For many generations, young people have left their families of origin from across the country, even around the world, to find refuge and to seek community at the corner of 18th and Castro.

Until the relatively recent influx of wealth that has changed the Castro from a neighborhood in which gay people lived to a neighborhood where working- and middle-class queers can only visit, these pioneers and pilgrims could get a retail job in the neighborhood or downtown, and share space in an apartment or flat. Many of them went on to become activists, helping to build many of our current institutions and fight for many of our hard-won gains.

In those early days, the Castro went through its share of growing pains, especially around Collingwood Street between 18th and 19th. Some neighbors of Collingwood Park called for police sweeps to bring an end to the cruising for sex and drugs and the public urination of gay men mostly in their 20s, 30s, and 40s who used the park as an outdoor gathering area, especially after the bars closed.

Others defended the rights of gay men to socialize in this manner, while decrying some of their behavior, but generally expressing pride in a neighborhood with an international reputation of freedom for queers and compassion for people with HIV, maintaining that these excesses were a small price to pay for sending a message of welcome to members of our tribe scattered throughout the world who dreamed of living in such a refuge. This was life in the Castro through-

out most of the 1980s and 1990s.

For the past two years, in the most prosperous times our neighborhood (and city) has ever seen, something ugly has been happening. A small number of merchants and residents have worked vigorously to discourage us from collectively taking responsibility for the continually replenishing population of young people who come here seeking what we all came seeking. They complain that these aren't prep school children some of them drink and take drugs — not unlike some adults in our neighborhood — and are noisy. They blame them for not being able to find places to live while working for minimum wage salaries when people making upwards of \$30,000 a year can't find an affordable apartment.

In last week's guest opinion, members of the neutral team for the 2500 Market long-term residential facility for queer homeless youth expressed opposition to the city awarding the contract to Ark of Refuge, an African American-run social service provider with a distinguished record. Though there hasn't been a single complaint filed with the Department of Public Health, they stated as fact that the current Ark-run homeless project housed at Golden Gate MCC in Noe Valley has caused problems in the Castro. Yet how many have visited this shelter to see that some young peoples' lives are being turned around through jobs and enrollment in school?

Let's look at some of the points they raise. While the emergency shelter at EVRC a year ago may not have been perfect, to blame all of the current problems plaguing Colling-

wood street on homeless queer youth or that EVRC shelter is ludicrous. They are not the only ones who use Collingwood Street. As for the "magnet" effect that shelter supposedly caused, this street, as we stated before, has always been a "magnet" for cruisers, boozers, and others. It's time for the neighborhood to take a hard look at who causes what problems on that street. Stop using homeless queer youth as scapegoats.

As for the EVRC shelter, Ark of Refuge, which ran it, was operating under tremendous pressure and incredible scrutiny — more than any agency should have to deal with. To judge Ark only by its performance under those horrendous

circumstances is wrong. Despite that pressure, young people were helped during that short-lived shelter. But even more of a testimony to Ark's ability is the Noe Valley shelter. By all accounts, it's been a success.

Last week's op-ed writers ask that DPH more aggressively pursue agencies to submit proposals for the 2500 site. That's fine. But many agencies have been scared away because of neighborhood opposition. The Castro has not always been a welcome wagon for this project.

Ark has proven itself, working with the Noe Valley neighborhood in producing a first-rate shelter. If it is chosen, we have no doubt that it can do the same in the Castro. ▼

Guest Opinion

Tommi Avicoli Mecca and Robert Haaland are members of the "pro team" for the 2500 Market site; Jim Mitulski is pastor of MCC-SF.

Next time, fill the courtroom

I was with my friend, Brian Wilmes, as he was killed during an attack on our persons by Edgard Mora on the night of March 13, 1998. Certainly an evening I will never forget. Since that time, evidence has been collected, hearings held, a trial conducted, sentencing decided, and two years seem to have passed. All the while I have felt, for the most part, that the press did an accurate and fair job in reporting the facts and in keeping the public well informed.

Yesterday, I sent a letter to the District Attorney's office thanking them for their service to the people and for making a very difficult situation for myself and my family bearable. In this letter, I cite that the community having difficulty with the end result of this trial was absent during the proceedings mentioned above. I can only hope that in the future, this community will see fit to fill the courtroom when hearings and trials are conducted that concern their issues. This would also generate support for the people doing hard work (the DA and the police) as well as support for the individuals (such as myself) who stood up before the court, gave testimony (wrenching as it was), and devoted two years to the process. I am taken aback by those who seek to criticize the current results this late in the process.

Timothy J. Carroll
Sacramento, California

What goes around comes around

The San Francisco gay and lesbian community is more than justified in its anger over the rap on the knuckles administered by DA Terence Hallinan to the murderer of a gay man in San Francisco. But they should not be surprised by the actions of this hack politician. Before the election was held, there was enormous evidence in the *San Francisco Chronicle* of the DA's gross incompetence.

It is ironic that Supervisor Tom Ammiano would denounce this unconscionable action by the DA's office. Hallinan could not have been re-elected without Ammiano's strong support. Ammiano pointedly danced around that gross irony at the protest rally. Would he still support the ideological successor to DA Freitas of the Dan White infamy?

If justice is to be served, indignation would be strong enough in the gay citizenry to re-call both Hallinan and his chief ally, Ammiano.

Their disgrace their offices.

Additionally, Ammiano's attempts to sabotage the Millennium March on Washington because it wasn't lefty enough seems to have gotten his comeuppance. According to all serious newspapers, the march in D.C. was an enormous success.

Armand Boulay
Berkeley, California

Queer jurors prevented from serving?

As someone who can remember the day Harvey Milk and George Moscone were assassinated, it is disturbing to note parallels that have been drawn with the tragic death two years ago in front of the Loading Dock bar. The sad fact about the death of Brian Wilmes is that it was accidental. In contrast to Dan White, who cold-bloodedly tracked down and executed his victims, Edgard Mora wasn't looking to kill someone when he descended into a blind fury that night.

The resulting sentence certainly has nothing to do with Dan White's case and it may not have much to do with homophobia. It could have something to do with the refusal of Governor Gray Davis to parole any offender whose crime resulted in death, whether intentional, accidental, or passionate. By upgrading all such penalties to mandatory life imprisonment, the governor does not make it easier for juries to require sentences that otherwise would be considered appropriate. For example, 15 years to life automatically becomes life without parole if you live in the same state as Governor Davis.

If homophobia plays a part, probably it's because judges are allowing queer jurors to be challenged and excluded for no reason other than sexual orientation. Is the district attorney's office still automatically challenging potential jurors because of perceived sexual status?

Frederic Millen, Executive Director
James Markunas Society
San Francisco

Pot not as harmful as AIDS drugs

Your coverage of ACT/UP SF would not be as repugnant if an attempt were made at being less biased about HIV/AIDS. The same issue lambasting this organization contains the same pharmaceutical drivel and poison ads as usual. Pot sold by ACT/UP is nowhere near as harmful as these toxic drugs you have no problem promoting.

How about some open debate (with the much stated "proof") that HIV causes AIDS or that the tests are indeed less than worthless?

Perhaps your readers have enough sense to reach their own conclusions if given the option.

Jerry McPherson
Oakland, California

Get to know the Ark

Staff of the Ark of Refuge have been working together for the past 15 years to address a wide range of social service needs for some of the most marginalized people in our midst. The Ark began its San Francisco operations in 1991 in the Castro as an outgrowth of the City of Refuge Community Church which was located at 14th and Belcher streets. Since that time, both the Ark and the church have had significant numbers of LGBTQQ staff, clients and congregants, many of whom live in and around the Castro. So it is entirely appropriate that the Ark has responded to requests from the city and the community to address the needs of homeless LGBTQQ young adults by providing the first ever emergency shelters for young adults in San Francisco for the last three years.

The Ark has an unwavering commitment to meeting the needs of LGBTQQ young adults, and through our shelter programming the agency has earned their trust, as well as the confidence of other related service providers and the support of city departments, elected officials, and many members of the community. The Ark shelters have dealt with the special challenges of this population through culturally competent staffing, sensitivity to the issues which these clients face, compassionate counseling, effective referrals to and outreach by other collaborating agencies, and demanding requirements for the clients to use the shelter as an opportunity to access other supportive services to improve their lives as a condition for contracting for extended stays at the shelters.

The results of the Ark's interventions speak volumes. At last year's 10-week EVRC shelter, 56 client contract goals were met resulting in 78 reported activities which helped participants break the cycle of homelessness and despair. For example, 16 clients started new jobs, 10 clients transitioned into independent housing, and six clients addressed primary medical needs. The figures represent only the activities that were reported to staff, and many clients had multiple successes while staying at the shelter; for example, one client went through heroin detox, found a new roommate situation, developed an independent business, and began speaking with his parents for the first time in seven years. Similarly, at this year's Noe Valley shelter there already have been 45 completed contract goals with 61 documented success stories, including four clients getting jobs, 10 clients seeking health and substance abuse support, and eight clients beginning volunteer service.

The Ark designs all of its programs with respect for the security and comfort of its neighbors. For example, Restoration House, a dual diagnosis transitional facility for women in Diamond Heights, has been in operation for seven years without any neighbor complaints. Walker House, a licensed care facility in a dangerous area of East Oakland, has been so well received that crime and delinquency in that area actually have decreased since the opening of the facility. The Ark currently manages three housing programs for people with AIDS, two case management services, an outreach program in the Tenderloin, a transgender psychosocial support group, pastoral support to incarcerated populations, a multi-arts youth center, as well as statewide and national AIDS education programs to the black church and other faith communities. All of these programs are funded by agencies that have community advisory boards and are subject to regular, rigorous performance reviews. Furthermore, the Ark participated in all public meetings prior to both last year's EVRC and this year's Noe Valley shelters. The Ark anticipated as many possible issues relating to these programs and has made itself available in person, by phone and e-mail to address any and every neighbor concern.

The only complaints that the Ark received during the EVRC shelter were related to noise and loitering around MCC where the shelter meals were being provided – the Ark acted immediately to correct these problems which resulted in no further complaints. There have been no incidents involving clients reported by neighbors to date at the Noe Valley shelter.

The Ark does not question that the problems of homelessness; drug use, crime, and other forms of delinquency that have plagued the Castro for some time have increased over the last couple of years. There are many and complex factors that have contributed to this situation, but there has never been any documentation that links these problems to the running of the EVRC shelter itself – and many individuals claimed to be actually responsible do not even fit the shelters' demographics.

The Ark believes that these myriad issues have to be dealt with through a concentrated, comprehensive plan that involves various city departments, neighbors, local business, and service providers alike.

The 2500 Market Street facility can be part of the solution, and as a dedicated facility that will be open 24 hours a day it will be able to deal with many of the inherent inadequacies of shelters such as EVRC and Noe Valley that have limited funding, resources, and

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hours of operation. Whoever the service provider is for 2500 Market Street, the program can only succeed with the active support and good will of the community as a whole. The Ark is committed to participating in any way it can to help take care of our homeless LGBTQ young adults while making the Castro a safer, cleaner, better neighborhood for all who call it home.

Reverend Yvette Flunder, Executive Director
The Ark of Refuge
San Francisco

Ex preaches against 'Bare2Breakers'

In its info for participants in Bay to Breakers 2000, the *San Francisco Examiner* states that "Naked running is not permitted. The police department may arrest or cite violators of Park codes and City ordinances."

The writers cleverly pluralize "codes" and "ordinances" to maximize intimidation. But in fact, the city has only one such ordinance, in its Park Code, which could be enforced against nude (or top-free female) participants in B2B. That ordinance prohibits various activities, including nudity and top-freedom, in city parks, unless permission is given. So the ordinance could be enforced inside Golden Gate Park (miles four through seven of the route) – but it does not apply to city streets (miles one through three: Howard, 9th, Hayes, Divisadero, Fell).

Police tolerated nudity all along the route in 1997, 1998, and 1999. If they try to ban nudity in Golden Gate Park this year, they'll get no sympathy from the vast majority of B2B participants and spectators. If they make false arrests on city streets, they'll get no respect from judges.

Why did the *Examiner* publish this prohibition? Just to wash their hands, for the legal record? Are cops bluffing, or are they really planning to stamp out a San Francisco tradition? We'll find out on May 21.

There will be at least two organized groups of nudists in B2B this year. The larger contingent of runners and walkers, including San Diego's Camping Bares, sports its own Web site (www.pacificnet.net/wanr/Bare2Breakers.html). A small political group, Senior Unlimited Nudes, will try to march nude or top-free, at least on city streets, bearing a rainbow flag.

Tortuga Bi Liberty, Pat Kirby
Senior Unlimited Nudes
San Francisco

Lipstick or leather

Nice piece in the *Bay Area Reporter*, regarding the fear being ordinary [OutRight, May 4]. In many ways, I agree with your argument. However on one point, I would challenge you. You refer to it as somehow child-like to turn to one's sexuality as a way of making you "special" in relation to others.

I believe most children, especially most gays, want nothing more than to fit in – not to stand out – and certainly not to stand out on the basis of their sexuality.

It is in this vein, where I as an adult, fear the assimilation of gays into the heterosexual world. Is it that gays are just like heterosexuals, or that we are trying so hard to be just like the straight community?

Such positive role models as Will and Jack on *Will & Grace* may serve a purpose to bring a certain normalcy to homosexuality: that purpose being to help straight gain greater acceptance of our community. Yet, is there not some undertone that tells young gays that in order to be accepted, you must act just like them?

Let's face it, this need to belong is pervasive in the internal workings of our own community. The terms, "Gay Clone" and "Chelsea Boy" conjure up distinct images of young attractive clean-cut men (and in the latter, those that are chemically enhanced – both physically and mentally).

Our community dubbed these labels. Our community has put pressure on young gays to conform, preying on the unfulfilled need to belong. We have to challenge ourselves to teach the celebration of one's individuality, not simply to provide desirable images to which one should stringently adhere.

My partner and I, both attractive, clean-cut 30-something guppies moved to San Francisco recently. Coming from very conservative D.C., and before that somewhat puritanical Boston, we came to what we're affectionately named, "The Land of the Misfit Toys." It was exactly its diversity we longed for.

It's sad that there seems only this place where our community has celebrated all of its many flavors. I would ask you to consider the need to make visible the fringe of our community. Not because they paint a more accurate portrait of gays. Not because we need to shock the heterosexual community. Drag queens, butch dykes, and leather daddies can reflect an image to young gays, that as they struggle to be comfortable in their own skin, it won't matter if they decorate that

skin with blush and lipstick, or cover it in rubber. It's all good. And perfectly ordinary.

John Kelliher
San Francisco

Don't reject direct action

This is in response to the April 20 letter from Ashley Sinclair indicating the practices of the Lesbian Avengers. I did not attend their recent demonstration at the Jenny Craig diet clinic in San Francisco, but I support their cry for attention to the U.S. beauty standard of emaciation, and its toll on women's esteem and health, which the writer calls "a misogynistic attempt to 'enlighten' us about the 'sins' of body image and femininity."

Sinclair also makes a ludicrous comparison: the Avengers' good-natured action, eating cake in protest of the Jenny Craig center's tactics, which include giving their clients falsely understated ideal body weights, bears no resemblance to a fanatic anti-choice group attack on a health clinic. Those terrorists who have effectively shut down access to abortion in most of the United States cannot be placed on the same level as some cake-eaters in front of a starvation diet center.

Even more disturbing than this misguided comparison is the writer's complete rejection of direct action as a means. It's classist and offensive that Sinclair repeatedly refers to those 'low-level' employees and volunteers at protest sites as helpless victims of harassment, rather than the very people whose labor is key to keeping institutions running.

I would also like to point out that the clinics I defended in the 1990s were defended by lesbian, bi, and transwomen. At this low point in the history of women's power to control the fate of their own bodies I can't enjoy the Michigan Womyn's Music Festival with those who do not welcome my transwomen friends, whose full-time commitment to living as and defending the rights of women inspires me every day. It's ironic that the writer attacks the Avengers' campaign to promote transgender visibility and thereby safety, saying that they actually endanger transwomen, even calling us harassers of transwomen – and yet the writer supports the exclusion of the same women from the safe space of the MWMF.

Regarding the reference to the trans voice against the trans-inclusion-promoting "Camp Trans" at the MWMF, please note that the *TransSister* magazine's founder, editor, and publisher Davina Anne Gabriel, who doesn't believe in the direct action tactics of Camp Trans, does believe in the inclusion of post-op transwomen at the festival, and also that the festival should make this an official, rather than a de facto policy. I ask the readers to consider: would there be even de facto admittance of any transwomen if there wasn't a radical left pushing the festival to open its boundaries to all women? I do not hesitate to call this issue complex, but the standard separatist, reactionary response to transwomen must be met not by Gabriel's passive acceptance but a strong resistance pulling the community towards full inclusion in order for the current minimal trans-acceptance and access to be maintained, if not broadened. We need more than idle negotiation; we also need publicity stunts which educate and galvanize.

The Avengers are an "Activism 101" for young lesbians women of all backgrounds who seek to educate themselves and engage in defending and promoting the visibility of their community. My years spent as an Avenger taught me not only fire-eating, but diplomacy and respect in negotiating the ever-growing range of identities inside the non-heterosexual community. My years as a clinic defender taught me that nobody is my ally – not a feminist, not a lesbian – until s/he has demonstrated a commitment to health and freedom from violence for all.

The condemner of the Lesbian Avengers I give the charge: do something, do anything, but don't just criticize direct action organizers and then give nothing back to the lesbians women's community but lame apologies for starvation diet clinics.

Sara Susanna Moore
Berkeley, California

Force never heals wounds

I am greatly distressed that so many gay and lesbian Americans give their wholehearted approval to our government's use of force to gratify most people's craving for an instant solution to a complex problem. Have we not yet learned that force never heals wounds but only enlarges current sores?

The problem I speak of is the test case of Elian. As a human being and a child does this person have unalienable rights or is this child the property of the paternal families, the state-owned father and country? Do these unalienable rights only belong to Americans or do they belong to all peoples of all nations?

I am saddened that a 6-year-old child is considered property of a fascist state and the state-owned parent. Cuban Americans are justified in their outrage, for if a child is the property of a fascist state, what does this say about all of us?

Douglas A. Matley
San Francisco

POLITICS

Kuehl at Milk dinner; Parade marshal flap

by Wayne Friday

Harvey Milk would have turned 70 this month and the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club will hold its annual awards dinner at the Ramada Plaza on Market Street Monday, May 22, to honor the late supervisor's memory, celebrate his birthday, and to hand out a slew of awards to those San Franciscans who have made great contributions to our community.

Among the honorees will be **Nancy Wohlforth** of Pride at Work, the Senior Action Network, and the Sisters of Perpetual Indulgence. The Milk Club's guest speaker for the evening will be Assemblywoman **Sheila Kuehl** (D)



Assemblywoman Sheila Kuehl

151 votes respectively) also are grand marshals and have been invited to lead the grand marshal-heavy parade? How many grand marshals does this parade really need? My sources tell me that a top parade boss who, coincidentally, works for Cecil Williams's Glide Memorial United Methodist Church, changed the outcome trying to please his boss, the good reverend. I don't know if that's indeed the case, but that's what I'm told time and again.

Hey, I know Cecil and Jan; they've been my friends for years and the deserve a hell of a lot better than to be "honored" through an election that some say appears to be at best questionable (no, I didn't say "rigged").

Politics and people

Shaping AIDS policy has got to be one of the roughest, most thankless and yet most important jobs in the city. **Bill Barnes** assumed the post of AIDS policy advisor to Mayor **Willie Brown** when the late **Dick Pabich** could no longer handle the task. Last week, Barnes moved on to another job and before he goes too far, let me just say that our community really does appreciate his efforts. Thanks, Bill.

I've never really paid too much attention to radio talk show host **Laura Schlessinger**, who, I'm told, is heard on 400 radio stations and earns a healthy \$13 million per year, and is now about to host a new CBS television show entitled *Schlessinger* (and how original is that?). Well, I heard the woman for an hour recently on CNN's *Larry King Live* and again on Sunday's *Fox News Sunday* and I've gotta tell you, this is one hateful, homophobic bitch! And, yes, I feel okay about engaging in a bit of name-calling here since Dr. Laura apparently thinks that I am a "deviant" and "a biological error." Can CBS really be serious about giving this vicious woman a wider forum? Of course they can; it's all about ratings and money, folks.

The upcoming Bay to Breakers isn't the only big march scheduled this month through the city: gay Olympic skating star **Rudy Galindo** leads this year's AIDS Candlelight March on Sunday, May 21, leaving Castro and Market Streets at 8 p.m. and winding up at Civic Center. Yes, AIDS is most certainly very much still a major crisis despite what that group with the hateful, violent antics and big bucks enough to buy a building on Market Street would have you believe.

And yes, I know the latest CNN poll has **George W. Bush** leading Vice President **Al Gore** by about 8 or 9 percentage points, but the National Rifle Association shouldn't be picking out its White House office quite yet. Explanation: the NRA's first vice president, **Kayne Robinson**, recently got caught on tape boasting to some 300 NRA members at a dinner that if Bush wins in November "we'll have a president where we work out of his office," adding that a Bush victory "will ensure a Supreme Court that will back us to the hilt." Not surprisingly, the Gore campaign is already using the film in ads against the Bush campaign and his NRA allies.

As for the latest polls, I don't doubt that if the election were held tomorrow, Bush would likely pull out a very tight victory, but this one will be decided by the presidential debates, and with Bush in a give-and-take with both Gore and **Patrick Buchanan**, I'll bet (but not very much) that Gore is the eventual winner in a close one on November 7.

Incidentally, speaking of the Supreme Court, do we really want the guy whose father gave us **Clarence Thomas** naming the next three or four Supreme Court justices?

More presidential stuff: Although the spotlight among the Democrats has now shifted to Al Gore, political experts from both parties agree that it is still President **Bill Clinton** who has the sharpest political mind in either party, and is reportedly very active behind the scenes of this year's election to see who

succeeds him at 1600 Pennsylvania Avenue. Clearly, President Clinton aches to burnish his own legacy with the election of Gore as his successor, and as a man who has twice successfully run for the highest office, Clinton only too willingly brings his brilliant political instincts to bear while exerting the power of the presidency and the desire to see his party regain control of the Congress. Indeed, one D.C. Democrat strategist says that Clinton is so talented at politics, that whenever a handful of Democrats get together "the president becomes a full-time campaign manager at the meetings" adding that Clinton's well-honed skills could very well make the difference in Gore's winning or losing in November.

Two lesbians likely to soon be assemblymembers reportedly are already house-hunting in Sacramento and Los Angeles. Councilwoman **Jackie Goldberg** (D) of East Los Angeles' 45th District and San Diego Councilwoman **Christine Kehoe** (D) of that city's 76th District both are virtual shoo-ins to join San Francisco's **Carole Migden** and Sheila Kuehl in Sacramento after the November election.

And in the East Bay, even Assemblywoman **Audie Bock**'s supporters are reportedly privately saying they doubt she can hold the Assembly seat that she won in a special election last year as a Green Party member; she has since switched to the independent party in hopes of beating the favored Democratic nominee, Alameda County Supervisor **Wilma Chan**.

You shouldn't read to much into that highly-touted George W. Bush-John McCain "summit" meeting held Tuesday in Pittsburgh. McCain insiders say that although his loyalists are emphasizing the positive out of the GOP-forced meeting, many Republicans are convinced that if Bush loses this fall, McCain will definitely run in 2004, and some of McCain's top people are openly hoping for this scenario. Indeed, despite this week's very public "unity meeting" between the two - who clearly dislike each other - some of Bush's people fret that McCain's ambitions and those of his staff, are actually an obstacle to a true recon-

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Never thought I'd ask Martha Stewart

by Nancy Boutilier

I don't think I'm the one Martha Stewart had in mind. I am to domestic arts what Homer Simpson is to intellectualism. In fact, I actively fought my high school's home economics requirement for all girls. I invoked Title IX as a way to take industrial arts with the boys. I ended up acing wood shop, but still having to complete my sewing and cooking requirements.

I burnt the hot cocoa.

As for Martha Stewart, the two times I have seen her on television I have laughed with equal degrees of breathless, teary hysterics. First, I laughed at – and related to – Ellen's inability to get any facet of her dinner party right when Martha was her featured guest. Then I laughed just as hard when I watched Martha – in earnest – showing viewers how to hollow and caramelize orange and grapefruit skins for serving fruit salad.

I'm as far outside of Martha Stewart's demographic as I am from a list of Pat Buchanan's campaign contributors. Still, I couldn't resist the headline that ran under the AskMartha column last week: "Mother's Day gifts you will remember."

I clipped out the little advice column that offered this precious tease: "As adults, we can still forgive store-bought gifts in favor of handmade keepsakes... Mom is sure to cherish long after this Mother's Day."

My intention was not to follow the step-by-step instructions. Rather, I planned to send mom the article, folded neatly into a store-bought card, of course, along with some wisecrack about *not* taking Martha's advice. In short, my plan was to make a joke at Martha's expense.

Well, it may be that the joke is on me.

When I finally sat down to send Mom's store-bought card, I had to excavate the article from a pile of bills. "Family recipes," it claimed, "are much more than lists of ingredients – they're pieces of history and true heirlooms.

Here are several ways to assemble them as a Mother's Day gift."

History? Heirlooms? I don't think so.

I have, in my 39 years of life, asked my mother for one recipe. And I have made the dish only that one time – to satisfaction, I believe, but not distinction. Besides, it was three apartments ago. I'm pretty sure the recipe never survived the first move. I am certain that I did not, as Martha suggests, preserve the recipe by laminating it to protect it from spills.

Right, I thought to myself sarcastically, I'll send Mom all my favorite – laminated – recipes ... heirlooms that they are. Let's see "cereal with milk" I penned on a Post-It with the after-thought: "w/sliced banana."

Then I cut the cooking instructions from the side of a Pop-Tart box and color-coded it, as Martha advises, revealing it to be a Dinner Item.

Since Martha suggests the inclusion of some kitchen anecdotes, I stained a napkin and noted, "Here's where I spilled soy sauce while trying to cook sushi."

I was on a roll. "If you have children of your own, use mementos of theirs to make a wonderful gift for grandmother." That was all I needed to pick a remnant of fur-like cloth from the floor by my dog's bed. The annotation: "from Hepburn's chew toy, May 2000."

The parody had momentum. Though I did not use a "bone folder to make crisp creases" (by the way, who and why does one fold bones?), nor did I use acid-free paper, I did manage to assemble it all into something of a book. To bring closure on the project and get it in the mail in time for Mother's Day, again I took Martha's advice. She urged the use of photographs, "perhaps shots of several generations of the women in your family." I found a black-and-white shot of me in my hippest of college days standing by a

graffiti wall. I captioned it with the beginning of a Dorothy Sayers quotation. "Time and trouble will tame an advanced young woman," it began.

At the turn of the page I pasted in a drawing of an amazon taking a bull by the horns. "But an advanced old woman," the quote continued ... turn page again to find photographs of my mom and her mom ... "is uncontrollable by any earthly force."

The photographs reveal both my mother and my grandmother to be the hearty laughers and joyful spirits that they are.

I once heard Gloria Steinem tell an interviewer that studies have shown men to grow more conservative as they age, and women more liberal. I don't know if it's true – because my father has certainly kept up with the antics and activism of my mother – but I know that, to borrow again from Steinem, both my mother and my grandmother continue to astound me with their "outrageous acts and every day rebellions."

My mom was called a "women's libber" in my hometown and occasionally wrote letters to the editor challenging the sexist assumptions of our town. My grandmother had been a pole vaulter!

For the little girl I was, who often felt constrained by the narrow gender expectations of my girlhood, both my mother and my grandmother gave me room – and even encouraged me to make room – for that part of me that swam upstream against the currents of traditional femininity.

My grandmother, to this day an avid reader of biographies, has long told me about the lives of remarkable women – praising their exploits and independence, inspiring me to live my own adventurous life.

I don't recall my mother or my grandmother – or my dad for that matter – ever telling me what or

page 25 ►



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Contraindications: 1) known or suspected carcinoma of the prostate or the male breast; 2) carcinoma of the breast in females with hypercalcemia (androgenic anabolic steroids may stimulate osteolytic bone resorption); 3) pregnancy, because of possible masculinization of the fetus. Oxandrin has been shown to cause embryotoxicity, fetotoxicity, infertility, and masculinization of female animal offspring when given in doses 9 times the human dose; 4) nephrosis, the nephrotic phase of nephritis; 5) hypercalcemia.

References: 1. Strawford A, Barbieri T, Van Loan M, et al. Resistance exercise and supraphysiologic androgen therapy in eugonadal men with HIV-related weight loss: a randomized controlled trial. *JAMA* 1999;281:1282-1290. 2. Fisher A, Abbaticola M, the Oxandrolone Study Group. The effects of oxandrolone on body weight and composition in patients with HIV-associated weight loss. Presented at: 5th Conference on Retroviruses and Opportunistic Infections; February 1-5, 1998; Chicago, IL. Abstract. 3. Berger JR, Pall L, Hall CD, et al. Oxandrolone in AIDS-wasting myopathy. *AIDS* 1996;10:1657-1662.

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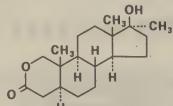
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CLINICAL PHARMACOLOGY

Anabolic steroids are synthetic derivatives of testosterone. Certain clinical effects and adverse reactions demonstrate the androgenic properties of this class of drugs. Complete dissociation of anabolic and androgenic effects has not been achieved. The actions of anabolic steroids are therefore similar to those of male sex hormones with the possibility of causing serious disturbances of growth and sexual development if given to young children. Anabolic steroids suppress the gonadotropin functions of the pituitary and may exert a direct effect upon the testes.

During exogenous administration of anabolic androgens, endogenous testosterone release is inhibited through inhibition of pituitary luteinizing hormone (LH). At large doses, spermatogenesis may be suppressed through feedback inhibition of pituitary follicle-stimulating hormone (FSH).

Anabolic steroids have been reported to increase low-density lipoproteins and decrease high-density lipoproteins. These levels revert to normal on discontinuation of treatment.

INDICATIONS AND USAGE

Oxandrin is indicated as adjunctive therapy to promote weight gain after weight loss following extensive surgery, chronic infections, or severe trauma, and in some patients who without definite pathophysiologic reasons fail to gain or to maintain normal weight, to offset the protein catabolism associated with prolonged administration of corticosteroids, and for the relief of the bone pain frequently accompanying osteoporosis (See DOSAGE AND ADMINISTRATION).

DRUG ABUSE AND DEPENDENCE

Oxandrolone is classified as a controlled substance under the Anabolic Steroids Control Act of 1990 and has been assigned to Schedule III (non-narcotic).

CONTRAINDICATIONS

- Known or suspected carcinoma of the prostate or the male breast.
- Carcinoma of the breast in females with hypercalcemia (androgenic anabolic steroids may stimulate osteolytic bone resorption).
- Pregnancy, because of possible masculinization of the fetus. Oxandrin has been shown to cause embryotoxicity, fetotoxicity, infertility, and masculinization of female animal offspring when given in doses 9 times the human dose.
- Nephrosis, the nephrotic phase of nephritis.
- Hypercalcemia.

WARNINGS

PELISIS HEPATIS, A CONDITION IN WHICH LIVER AND SOMETIMES SPLENIC TISSUE IS REPLACED WITH BLOOD-FILLED CYSTS, HAS BEEN REPORTED IN PATIENTS RECEIVING ANDROGENIC ANABOLIC STEROID THERAPY. THESE CYSTS ARE SOMETIMES PRESENT WITH MINIMAL HEPATIC DYSFUNCTION, BUT AT OTHER TIMES THEY HAVE BEEN ASSOCIATED WITH LIVER FAILURE. THEY ARE OFTEN NOT RECOGNIZED UNTIL LIFE-THREATENING LIVER FAILURE OR INTRA-ABDOMINAL HEMORRHAGE DEVELOPS. WITHDRAWAL OF DRUG USUALLY RESULTS IN COMPLETE DISAPPEARANCE OF LESIONS.

LIVER CELL TUMORS ARE ALSO REPORTED. MOST OFTEN THESE TUMORS ARE BENIGN AND ANDROGEN-DEPENDENT, BUT FATAL MALIGNANT TUMORS HAVE BEEN REPORTED. WITHDRAWAL OF DRUG OFTEN RESULTS IN REGRESSION OR CESSION OF PROGRESSION OF THE TUMOR. HOWEVER, HEPATIC TUMORS ASSOCIATED WITH ANDROGENS OR ANABOLIC STEROIDS ARE MUCH MORE VASCULAR THAN OTHER HEPATIC TUMORS AND MAY BE SILENT UNTIL LIFE-THREATENING INTRA-ABDOMINAL HEMORRHAGE DEVELOPS. BLOOD LIPID CHANGES THAT ARE KNOWN TO BE ASSOCIATED WITH INCREASED RISK OF ATHEROSCLEROSIS ARE SEEN IN PATIENTS TREATED WITH ANDROGENS OR ANABOLIC STEROIDS. THESE CHANGES INCLUDE DECREASED HIGH-DENSITY LIPOPROTEINS AND SOMETIMES INCREASED LOW-DENSITY LIPOPROTEINS. THE CHANGES MAY BE VERY MARKED AND COULD HAVE A SERIOUS IMPACT ON THE RISK OF ATHEROSCLEROSIS AND CORONARY ARTERY DISEASE.

Cholestatic hepatitis and jaundice may occur with 17-alpha-alkylated androgens at a relatively low dose. If cholestatic hepatitis with jaundice appears or if liver function tests become abnormal, oxandrolone should be discontinued and the etiology should be determined. Drug-induced jaundice is reversible when the medication is discontinued.

In patients with breast cancer, anabolic steroid therapy may cause hypercalcemia by stimulating osteolysis. Oxandrolone therapy should be discontinued if hypercalcemia occurs.

Edema with or without congestive heart failure may be a serious complication in patients with pre-existing cardiac, renal, or hepatic disease. Concomitant administration of adrenal cortical steroid or ACTH may increase the edema.

In children, androgen therapy may accelerate bone maturation without producing compensatory gain in linear growth. This adverse effect results in compromised adult height. The younger the child, the greater the risk of compromising final mature height. The effect on bone maturation should be monitored by assessing bone age of the left wrist and hand every 6 months (See PRECAUTIONS: Laboratory tests).

Geriatric patients treated with androgenic anabolic steroids may be at an increased risk for the development of prostatic hypertrophy and prostatic carcinoma.

ANABOLIC STEROIDS HAVE NOT BEEN SHOWN TO ENHANCE ATHLETIC ABILITY.

PRECAUTIONS

General:

Women should be observed for signs of virilization (deepening of the voice, hirsutism, acne, clitoromegaly). Discontinuation of drug therapy at the time of evidence of mild virilism is necessary to prevent irreversible virilization. Some virilizing changes in women are irreversible even after prompt discontinuance of therapy and are not prevented by concomitant use of estrogens. Menstrual irregularities may also occur.

Anabolic steroids may cause suppression of clotting factors II, V, VII, and X, and an increase in prothrombin time.

Information for patients:

The physician should instruct patients to report any of the following side effects of androgens:

Males: Too frequent or persistent erections of the penis, appearance or aggravation of acne.

Females: Hoarseness, acne, changes in menstrual periods, or more facial hair.

All patients: Nausea, vomiting, changes in skin color, or ankle swelling.

Laboratory tests:

Women with disseminated breast carcinoma should have frequent determination of urine and serum calcium levels during the course of therapy (See WARNINGS).

Because of the hepatotoxicity associated with the use of 17-alpha-alkylated androgens, liver function tests should be obtained periodically.

Periodic (every 6 months) x-ray examinations of bone age should be made during treatment of children to determine the rate of bone maturation and the effects of androgen therapy on the epiphyseal centers.

Serum lipids and high-density lipoprotein cholesterol determinations should be done periodically as androgenic anabolic steroids have been reported to increase low-density lipoproteins. Serum cholesterol levels may increase during therapy. Therefore, caution is required when administering these agents to patients with a history of myocardial infarction or coronary artery disease. Serial determinations of serum cholesterol should be made and therapy adjusted accordingly.

Hemoglobin and hematocrit should be checked periodically for polycythemia in patients who are receiving high doses of anabolic steroids.

Drug interactions

Anticoagulants:

Anabolic steroids may increase sensitivity to oral anticoagulants. Dosage of the anticoagulant may have to be decreased in order to maintain desired prothrombin time. Patients receiving oral anticoagulant therapy require close monitoring, especially when anabolic steroids are started or stopped.

Oral hypoglycemic agents:

Oxandrolone may inhibit the metabolism of oral hypoglycemic agents.

Adrenal steroids or ACTH:

In patients with edema, concomitant administration with adrenal cortical steroids or ACTH may increase the edema.

Drug/Laboratory test interactions:

Anabolic steroids may decrease levels of thyroxine-binding globulin, resulting in decreased total T₄ serum levels and increased resin uptake of T₃ and T₄. Free thyroid hormone levels remain unchanged. In addition, a decrease in PBI and radioactive iodine uptake may occur.

Carcinogenesis, mutagenesis, impairment of fertility

Animal data:

Oxandrolone has not been tested in laboratory animals for carcinogenic or mutagenic effects. In 2-year chronic oral rat studies, a dose-related reduction of spermatogenesis and decreased organ weights (testes, prostate, seminal vesicles, ovaries, uterus, adrenals, and pituitary) were shown.

Human data:

Liver cell tumors have been reported in patients receiving long-term therapy with androgenic anabolic steroids in high doses (See WARNINGS). Withdrawal of the drugs did not lead to regression of the tumors in all cases.

Geriatric patients treated with androgenic anabolic steroids may be at an increased risk for the development of prostatic hypertrophy and prostatic carcinoma.

Pregnancy:

Teratogenic effects—Pregnancy Category X (See CONTRA-INDICATIONS).

Nursing mothers:

It is not known whether anabolic steroids are excreted in human milk. Because of the potential of serious adverse reactions in nursing infants from oxandrolone, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother.

Pediatric use:

Anabolic agents may accelerate epiphyseal maturation more rapidly than linear growth in children and the effect may continue for 6 months after the drug has been stopped. Therefore, therapy should be monitored by x-ray studies at 6-month intervals in order to avoid the risk of compromising adult height. Androgenic anabolic steroid therapy should be used very cautiously in children and only by specialists who are aware of the effects on bone maturation (See WARNINGS).

ADVERSE REACTIONS

The following adverse reactions have been associated with use of anabolic steroids:

Hepatic: Cholestatic jaundice with, rarely, hepatic necrosis and death. Hepatocellular neoplasms and peliosis hepatitis with long-term therapy (See WARNINGS). Reversible changes in liver function tests also occur including increased bromsulphophthalein (BSP) retention, and increases in serum bilirubin, aspartate aminotransferase (AST, SGOT) and alkaline phosphatase.

In males:

Prepubertal: Phallic enlargement and increased frequency or persistence of erections.

Postpubertal: Inhibition of testicular function, testicular atrophy and oligospermia, impotence, chronic priapism, epididymitis, and bladder irritability.

In females:

Clitoral enlargement, menstrual irregularities.

CNS: Habituation, excitation, insomnia, depression, and changes in libido.

Hematologic: Bleeding in patients on concomitant anti-coagulant therapy.

Breast: Gynecomastia.

Larynx: Deepening of the voice in females.

Hair: Hirsutism and male pattern baldness in females.

Skin: Acne (especially in females and prepubertal males).

Skeletal: Premature closure of epiphyses in children (See PRECAUTIONS: Pediatric use).

Fluid and electrolytes: Edema, retention of serum electrolytes (sodium, chloride, potassium, phosphate, calcium).

Metabolic/Endocrine: Decreased glucose tolerance (See PRECAUTIONS: Laboratory tests), increased creatinine excretion, increased serum levels of creatinine phosphokinase (CPK). Masculinization of the fetus. Inhibition of gonadotropin secretion.

OVERDOSAGE

No symptoms or signs associated with overdosage have been reported. It is possible that sodium and water retention may occur.

The oral LD₅₀ of oxandrolone in mice and dogs is greater than 5,000 mg/kg. No specific antidote is known, but gastric lavage may be used.

DOSAGE AND ADMINISTRATION

Therapy with anabolic steroids is adjunctive to and not a replacement for conventional therapy. The duration of therapy with Oxandrin (oxandrolone) will depend on the response of the patient and the possible appearance of adverse reactions. Therapy should be intermittent.

Adults: The usual adult dosage of Oxandrin is one 2.5-mg tablet 2 to 4 times daily. However, the response of individuals to anabolic steroids varies, and a daily dosage of as little as 2.5 mg or as much as 20 mg may be required to achieve the desired response. A course of therapy of 2 to 4 weeks is usually adequate. This may be repeated intermittently as indicated.

Children: For children the total daily dosage of Oxandrin is ≤ 0.1 mg per kilogram body weight or ≤ 0.045 mg per pound of body weight. This may be repeated intermittently as indicated.

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Emily Dickinson a dyke?

by David Bianco

May 15, 1886 (114 years ago this week): Poet Emily Dickinson dies at her family's home in Amherst, Massachusetts.

Since the first publication of her poems four years after her death, many literary critics have painted Emily Dickinson as a passionless, reclusive spinster who pined away for an unidentified man she referred to in several verses as the "Master." But in recent years, feminist scholars have suggested that Dickinson's passionate friendship and creative collaboration with her sister-in-law, Susan Huntington Gilbert, may have been the most significant relationship of her life.

Dickinson and Gilbert were born within nine days of each other in December 1830. Dickinson was from a prominent, old Massachusetts family. Her grandfather had been one of the founders of Amherst College, and



Past Out

her father served for many years as the school's treasurer, in addition to holding several posts in state and federal government.

In 1847 or 1848, probably while attending Amherst Academy, Dickinson met Gilbert, whose father was an innkeeper in Amherst. Sharing a love of nature and literature, the two girls quickly became friends and began exchanging letters. The first known letter from Dickinson to Gilbert dates from 1850 and shows an established intimacy between the two: Dickinson writes of wanting to "steal a kiss" from "Susie."

Over the years, Dickinson's letters to Gilbert were filled with increasingly passionate and homoerotic phrases, even after Gilbert married Dickinson's brother in 1856. Most critics have dismissed Dickinson's language in these letters as just a reflection of custom in the mid-19th century, when female friends routinely expressed their feelings for each other in ardent terms.

Yet Dickinson's references to Sue as an "absent Lover" whom she wants to hold and kiss, and to herself as "Susan's Idolator [who] keeps a Shrine for Susan" suggest a deeper love. "Susan knows / she is a Siren." Dickinson versified in one letter, "and that at a / word from her, / Emily would / forfeit Righteousness...." There haven't been many good friends, past or present, who get "hot and feverish" (in Dickinson's words) at the prospect of seeing each other again, or who express desperate grief at being separated. "I miss you, mourn for you, and walk the Streets alone," Dickinson wrote urgently during one of Gilbert's



Emily Dickinson

absences from Amherst. "Often at night, besides, I fall asleep in tears, for your dear face."

Aside from the romantic content of the correspondence, the sheer volume of it hints at Gilbert's importance in Dickinson's life. During almost 40 years of friendship, 30 of which were spent as next-door neighbors, Dickinson sent Gilbert 267 letters and "letter-poems" (as Gilbert called them) — three times the number she gave to any other friend or acquaintance. The worn folds of the paper on which these poems were written suggest that Gilbert read them again and again. Though Dickinson wrote to other correspondents on formal stationery, the notes and poems to Gilbert were often on scraps of paper that indicated a casual intimacy.

Besides being her muse, friend, and confidant, Gilbert also served as Dickinson's primary reader. Dickinson gave Gilbert drafts of

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For further reading

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Forget the compassion

by Jane Warner

15th and Guerrero, May 4, 6 p.m.: A man reported that he was driving up 15th Street when another man ran in front of his car. The driver stopped and the jaywalker banged on the side-view mirror. The man stepped out of his car to see if the man needed help and the suspect punched him, knocking his glasses off his face. The man bent down to pick up his glasses and the suspect slammed the car door on his head. The victim was able to get back into his car and drive to Mission police station. Police found the suspect standing at the scene of the crime. Booked on charges of aggravated assault was Broderick Redmon, 37.

Abercrombie fetch

4000 block of 19th Street, May 1, 4:10 p.m.: A man walking on 19th Street saw a man he didn't recognize climb over a gate and crawl through the window of his friend's house. The man called 911 and when police arrived, they saw the suspect peering through the bedroom windows. Officers knocked, but no one answered, so they kicked in the door, rushed the house, and found the suspect sitting on the bed.

Past Out

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poems for comments and suggestions, though she sent only finished poems to others. Gilbert repeatedly encouraged her friend to publish her poetry, but Dickinson was hesitant to do so.

The support that Gilbert gave to Dickinson's work stands in sharp contrast to the response her poems received from Thomas

When the owner arrived home he was a bit stunned to find his house swarming with cops, his door kicked in, and a strange man handcuffed on his bed. The home owner then noticed that the suspect was wearing his clothes.

Booked for suspicion of burglary, possession of stolen property, and an outstanding \$10,000 warrant was Richard Shierk, 34.

Hello, me

20th and Noe, May 6, 11:55 a.m.: A woman flagged down a police cruiser and reported that she just saw her car pass her house, driven by a strange woman.

The victim got into the cruiser with the officers and they searched the area, finding the car as it turned east on Noe from 20th Street. Once pulled over, the suspect immediately got out and told officers, "This is my car, I've got keys."

The victim told police she recently lost her keys taking out the garbage. Officers ran the license plate and vehicle identification number and found that indeed, the car was registered to the woman who flagged them down. Booked for suspicion of auto theft and narcotics was Alexis Silva, 25.

Night stalker

18th and Castro, May 5, 4:20 a.m.: A woman noticed a man fol-

owing her through the Castro. When she went into a restaurant, the man pointed his finger at her and simulated a gun, pretending to fire. Leaving the diner, she saw the man continue to follow her. When she reached 18th and Castro she confronted him and asked him what he wanted. The man became angry, punched her in the stomach and threatened to kill her. The woman called police, who found the suspect at the scene. Booked for suspicion of battery, terrorist threats, and parole violation was Tony Evans, 28.

Cat fight

The Cafe, 2367 Market Street, May 7, 1:15 a.m.: Witnesses reported that a man with a long blond curly wig and another man with a black wig wearing a leopard-skin dress were sitting on the balcony when suddenly they began to argue. One of the men picked up a beer bottle and hit the other over the head with it. Police found the brawlers downstairs and called paramedics. Both queens were taken to San Francisco General Hospital and received several stitches. Each insisted they couldn't remember what happened and refused to press charges. ▼

The San Francisco Patrol Special Police, which exclusively serves the Castro District, can be reached at (415) 679-1827.

published in her lifetime. Instead of publishing, Dickinson produced her own arrangements of verses, neatly stitched together into books, or fascicles. At the time of her death in 1866, Dickinson had amassed 40 fascicles containing almost 1,800 poems. What critics have viewed as an eventful and hermetic life appears in fact to have been packed with creative production.

Gilbert was the original choice of Dickinson's sister, Lavinia, to edit a collection of the poet's work after her death. But Lavinia became impatient with Gilbert's methodical slowness and took the project away from her. The task of producing a first collection of Dickinson's work fell instead to two unlikely people — Higginson, who had discouraged Dickinson from publishing in the first place, and Mabel Todd Loomis, the mistress of Gilbert's husband, Austin Dickinson. One Dickinson scholar believes that it was Loomis who, out of jealousy for Gilbert, crossed out or erased Gilbert's name from many of Dickinson's poems and letters, thus obliterating her importance.

Though it may be anachronistic to call Dickinson a lesbian, the fact remains that Gilbert played a major role in her life and art — arguably a much larger role than any of Dickinson's male friends and admirers. It was Gilbert who prepared Dickinson's body for burial and who penned her friend's obituary in the *Springfield Republican*. "To her life was rich," Gilbert wrote, leaving a portrait of Dickinson very different from the more common one passed down in literary history — that of a lonely, unfulfilled spinster. ▼

David Bianco can be reached care of this publication or at DaveBianco@aol.com. For more *Past Out*, visit www.gay.com or www.planetout.com.

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COMMUNITY NEWS

Marching for marijuana



Nearly 1,000 potheads and supporters came out in the rain last Saturday, May 6, for San Francisco's Millennium Marijuana March, one of many happening around the world the same day. The afternoon at United Nations Plaza near Civic Center included music, performance, baked goodies, and a call for pot pride.

City to open queer housing facility in Castro

by Terry Beswick

It isn't a shelter, it's an adult residential facility. But the distinction appears to be lost for stubborn opponents of one of San Francisco Supervisor Mark Leno's pet projects for the homeless youth of the Castro.

Despite intransigent opposition from some Castro area residents, the city Department of Public Health is reportedly poised to award a contract to the Ark of Refuge Inc. to administer a residential facility for 16-20 young adults between the ages of 18 and 24 with a lesbian, gay, bisexual, transgender, queer, or questioning orientation in the old City Athletic Club building at 2500 Market Street, at the nexus of 17th and Castro streets.

Wednesday, May 10 was the deadline for applications for the DPH contract, and at press time, the nonprofit Ark of Refuge was the only applicant. The Ark of Refuge ran the temporary queer youth shelter at the Eureka Valley Recreation Center at Collingwood and 18th Street for a couple of months last year, and is currently running a smaller city-funded shelter at the Golden Gate Metropolitan Community Church in Noe Valley, picking up eight to 10 youth at the EVRC by van each evening and dropping them off back at the EVRC in the morning.

Some Castro residents recently sent out an anonymous flyer claiming that the neighborhood has deteriorated over the last year, apparently laying the blame for "open drug and alcohol abuse and camping, litter and human excrement in our doorways and parks" on the Ark of Refuge "which has not



The former City Athletic Club at 2500 Market Street.

proven that they can break the cycle of homelessness and substance abuse in our neighborhood."

According to Marc Trotz, DPH director of housing development, however, the Ark of Refuge met the minimum qualifications set forth by DPH in a solicitation for proposals, and the group has made a presentation to the DPH as part of the bidding process.

Leno and his staff have been working for several months to keep the project alive. The 4,000 square foot building bordering the small triangular patch of dirt and shrubs has been vacant for over a year, and its new owner, retired schoolteacher Tor Hansen, has offered to lease the building to the city for

Leno's project. Although Hansen had initially presented his future home to the city for free, he then asked for \$4 per square foot, and later retracted the offer altogether. Ultimately, he negotiated a compromise with the city, and DPH, which will be overseeing the project, anticipates that the city will pay Hansen about \$9,000 a month over the course of the two-year project.

Despite Hansen's mind-boggling indecision, for which he has since apologized, it has been the opposition from a group of neighbors of the facility that has apparently delayed the opening the most.

Last summer, working with the city's other two openly gay super-

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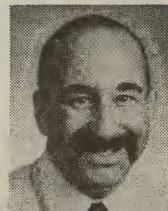
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BAY AREA REPORTER

Join Under One Roof's celebrations this month

by Katie Szymanski

It's hard to believe it has been a year, but then, time flies when you're having fun and increasing your revenue in the process.

Under One Roof, the retail store that donates its profits to numerous HIV/AIDS organizations, celebrates its first birthday in its new location at 549 Castro Street this weekend. Since moving to Castro Street from Market Street in 1999, Under One Roof has increased its sales by \$250,000.

And it's no wonder—with items like an *I Dream of Jeannie* cookie jar, to traditional gift ware, to the famous "Until There's A Cure" bracelet made from precious metals—combined with the store's numerous volunteers and their mission to promote well-being, humor, and remembrance among its customers—Under One Roof provides an intimate, local flavor that has been increasingly absent in the ever-changing Castro.

The store's relocation definitely helped to increase revenue, according to Leslie Ewing, a merchandise buyer for Under One Roof.

"We were able to get a fresh start, which gave us an opportunity to take a look at the merchandise we sell. We make conscious decisions about what we carry: things that relate to a positive outlook on life, merchandise



Under One Roof volunteers Stephanie Robinson, left, and Paul Olsen, got ready for the store's grand opening at its Castro Street location last May. This weekend, shoppers will get free refreshments as a "thank you" since the store has dramatically increased sales, which benefit numerous HIV/AIDS organizations.

that's humorous without putting people down," Ewing told the *Bay Area Reporter*. "The location has also helped us increase our visibility. It's a beautiful store and customers can easily see the difference between our old location and here."

But most of all, said Ewing, the store's volunteers are to be given

the thanks for Under One Roof's success.

"We have 200 volunteers that come in and out of here in the course of a year," said Ewing. "The consistency of that volunteer effort is admirable in these times."

To celebrate its Castro Street anniversary and financial accomplishments, Under One Roof will

offer free refreshments to customers this Saturday, May 13, from 10 a.m. to 8 p.m. Additionally, any customer who donates or spends more than \$50 will receive a free gift.

Two weeks later, Under One Roof will celebrate Memorial Day weekend with a sidewalk sale of decorative home accessories, gift ware, stationery, and garden items. Exclusive samples—many of which are not yet available in stores—will be donated by the San Francisco Design Center, the San Francisco International Gift Show, the Moscone Center, and other vendors. We're talking truckloads of home decor and fine jewelry, all for 10 to 75 percent off the retail price.

The Memorial Day weekend sale runs Friday, May 26, and Saturday May 27, from 10 a.m. to 8 p.m., and Sunday, May 28, from 11 a.m. to 7 p.m.

Since all profits go to help the fight against AIDS, there's no excuse not to check out these sales.

As Ewing says, "It's easy to support over 50 community-based organizations. All you have to do is go shopping." ▼

Under One Roof is located at 549 Castro Street, near 19th, and can be reached at (415) 252-9430. The store accepts Mastercard, Visa, and American Express.



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Most men reported an increase in the amount of hair, a decrease in hair loss, and improvement in appearance. And the vast majority of men on PROPECIA were rated as improved by doctors (80% vs. 47% with a sugar pill).

*Based on vertex studies at 2 years of men 18 to 41 with mild to moderate hair loss. There is no evidence that PROPECIA works for receding hairlines at the temples.

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Clinical tests showed PROPECIA was very well tolerated. Only a very small number of men had some sexual side effects, with each occurring in less than 2% of men. They included less desire for sex, difficulty in achieving an erection, and a decrease in the amount of semen. When the men who had these side effects stopped taking PROPECIA, the side effects went away.

IMPORTANT SAFETY INFORMATION YOU SHOULD KNOW

PROPECIA is for men only. Women who are or may potentially be pregnant must not use PROPECIA because of the risk that the active ingredient may cause a specific kind of birth defect. (See accompanying Patient Product Information for details.) Likewise, they should avoid handling the tablets when they're crushed or broken. PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling.

WHEN YOU COULD SEE RESULTS

Take PROPECIA daily and you could see results in as little as three months. If you stop taking it, however, your results will gradually go away over twelve months. And if it hasn't worked in twelve months, it is unlikely to be of benefit.

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PROPECIA is available by prescription only, so the best thing to do is talk to your doctor.

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Please read the next page for additional information about PROPECIA.

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PROPECIA® is for use by MEN ONLY.

Please read this leaflet before you start taking PROPECIA. Also, read the information included with PROPECIA each time you renew your prescription, just in case anything has changed. Remember, this leaflet does not take the place of careful discussions with your doctor. You and your doctor should discuss PROPECIA when you start taking your medication and at regular checkups.

What is PROPECIA used for?

PROPECIA is used for the treatment of male pattern hair loss on the vertex and the anterior mid-scalp area.

PROPECIA is for use by MEN ONLY and should NOT be used by women or children.

What is male pattern hair loss?

Male pattern hair loss is a common condition in which men experience thinning of the hair on the scalp. Often, this results in a receding hairline and/or balding on the top of the head. These changes typically begin gradually in men in their 20s.

Doctors believe male pattern hair loss is due to heredity and is dependent on hormonal effects. Doctors refer to this type of hair loss as androgenetic alopecia.

Results of clinical studies:

For 12 months, doctors studied over 1800 men aged 18 to 41 with mild to moderate amounts of ongoing hair loss. All men, whether receiving PROPECIA or placebo (a pill containing no medication) were given a medicated shampoo (Neutrogena T/Gel™ Shampoo). Of these men, approximately 1200 with hair loss at the top of the head were studied for an additional 12 months. In general, men who took PROPECIA maintained or increased the number of visible scalp hairs and noticed improvement in their hair in the first year, with the effect maintained in the second year. Hair counts in men who did not take PROPECIA continued to decrease.

In one study, patients were questioned on the growth of body hair. PROPECIA did not appear to affect hair in places other than the scalp.

Will PROPECIA work for me?

For most men, PROPECIA increases the number of scalp hairs, helping to fill in thin or balding areas of the scalp. Men taking PROPECIA noted a slowing of hair loss during two years of use. Although results will vary, generally you will not be able to grow back all of the hair you have lost. There is not sufficient evidence that PROPECIA works in the treatment of receding hairline in the temporal area on both sides of the head.

Male pattern hair loss occurs gradually over time. On average, healthy hair grows only about half an inch each month. Therefore, it will take time to see any effect.

You may need to take PROPECIA daily for three months or more before you see a benefit from taking PROPECIA. PROPECIA can only work over the long term if you continue taking it. If the drug has not worked for you in twelve months, further treatment is unlikely to be of benefit. If you stop taking PROPECIA, you will likely lose the hair you have gained within 12 months of stopping treatment. You should discuss this with your doctor.

How should I take PROPECIA?

Follow your doctor's instructions.

- Take one tablet by mouth each day.
- You may take PROPECIA with or without food.
- If you forget to take PROPECIA, do not take an extra tablet. Just take the next tablet as usual.

PROPECIA will not work faster or better if you take it more than once a day.

Who should NOT take PROPECIA?

- PROPECIA is for the treatment of male pattern hair loss in MEN ONLY and should not be taken by women or children.
- Anyone allergic to any of the ingredients.

A warning about PROPECIA and pregnancy.

- Women who are or may potentially be pregnant:
 - must not use PROPECIA
 - should not handle crushed or broken tablets of PROPECIA.

If a woman who is pregnant with a male baby absorbs the active ingredient in PROPECIA, either by swallowing or through the skin, it may cause abnormalities of a male baby's sex organs. If a woman who is pregnant comes into contact with the active ingredient in PROPECIA, a doctor should be consulted. PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling, provided that the tablets are not broken or crushed.

What are the possible side effects of PROPECIA?

Like all prescription products, PROPECIA may cause side effects. In clinical studies, side effects from PROPECIA were uncommon and did not affect most men. A small number of men experienced certain sexual side effects. These men reported one or more of the following: less desire for sex; difficulty in achieving an erection; and, a decrease in the amount of semen. Each of these side effects occurred in less than 2% of men. These side effects went away in men who stopped taking PROPECIA. They also disappeared in most men who continued taking PROPECIA.

In general use, the following have been reported infrequently: allergic reactions including rash, itching, hives and swelling of the lips and face; problems with ejaculation; breast tenderness and enlargement; and testicular pain.

Tell your doctor promptly about these or any other unusual side effects.

- PROPECIA can affect a blood test called PSA (Prostate-Specific Antigen) for the screening of prostate cancer. If you have a PSA test done, you should tell your doctor that you are taking PROPECIA.

Storage and handling:

Keep PROPECIA in the original container and keep the container closed. Store it in a dry place at room temperature. PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling, provided that the tablets are not broken or crushed.

Do not give your PROPECIA tablets to anyone else. It has been prescribed only for you. Keep PROPECIA and all medications out of the reach of children.

THIS LEAFLET PROVIDES A SUMMARY OF INFORMATION ABOUT PROPECIA. IF AFTER READING THIS LEAFLET YOU HAVE ANY QUESTIONS OR ARE NOT SURE ABOUT ANYTHING, ASK YOUR DOCTOR.

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30,000 60,000 90,000 120,000 Miles

- Replace air filter
- Replace engine oil with Pennzoil
- Replace transmission fluid
- Replace axle oil
- Replace spark plug
- Service Battery
- Replace fuel filter "Inspec fuel lines & hoses
- Replace clutch hydraulic fluid
- Inspect coolant system
- Check lights
- Adjust steering box if necessary
- Lube chassis
- Service battery
- Replace fuel filter "Inspec fuel lines & hoses
- Replace clutch hydraulic fluid
- Adjust clutch
- Check fire pressure
- Rotate tires
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FBI investigates MMOW festival, money missing

by Katie Szymanski

Oops. Will those who criticized the opposition to the Millennium March on Washington now have to eat their words?

Could it be that members of the MMOW opposition – dubbed “out of touch,” “harmful,” and many other adjectives not suitable for printing – were actually correct in demanding that financial records to the march be opened to the public?

Up to \$1 million is apparently missing from the MMOW festival, and the FBI is investigating

MMOW board members and Millennium Productions, a for-profit company in charge of vendors that was supposed to have returned revenue to the march.

The money in question is from the MMOW street fair, an event that charged \$5 admission and gave attendees a wrist band once they paid. According to reports, many wristbands are unaccounted for, and a lot of money is missing. And no, that money probably isn't on its way “back to the community.”

Gay news outlets such as the *Advocate* reported that because Millennium Productions cannot pay MMOW what it owes, MMOW cannot not pay back the various community organizations owed money by the march. If this sounds too convenient in light of the march's relatively poor attendance (and simultaneous boasting of “success”), combined with the board's continued refusal to open financial records, stay tuned as the



People at the MMOW festival had a good time, but where did the money go?

story unfolds. March organizers may not even be able to pay back their debts, let alone make good on their promise to give to the community. ▼

ACT UP/SF

◀ page 1

workplace violence to end the debate.”

Burk, Pasquarelli, Swindell, and Bellfountain are among the seven ACT UP/San Francisco members who are co-trustees of the GTT Trust. As reported in last week's *Bay Area Reporter*, the group formed the trust in secret last November, and purchased the \$760,000 Market Street building where they operate a medical marijuana dispensary. The group is apparently using the profits to conduct their international political propaganda campaign, spreading the notions that HIV does not cause AIDS, that HIV-positive people should not take medications for the disease, that people at risk for HIV infection should not take the HIV test, and that AIDS is over, among other discredited beliefs.

These were the messages the ACT UP/San Francisco members sought to deliver at the protest of the April 17 Project Inform meeting attended by several dozen people with HIV and AIDS, who were attending to learn about advanced HIV treatment strategies, including the option of taking so-called “drug treatment holidays.”

According to numerous witnesses, the ACT UP/San Francisco members pushed through the security at the public meeting, shouting, spitting, and throwing hard pills into the faces of panelists, including Delaney. Project Inform staff member Judy Leahy's knee was injured when she was pushed down while trying to break up a scuffle between the sign-waving protesters and members of the audience.

“They were screaming, ‘You faggots deserve to die!’” said Hank Wilson of Survive AIDS, the treatment activist group that co-sponsored the meeting.

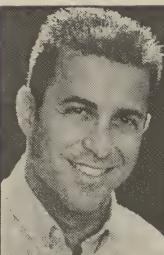
The ACT UP/San Francisco members fled the scene before police arrived.

Twenty-four people reportedly gave their names and phone numbers so they could be contacted as potential witnesses to the incident.

A police report has been filed relating to Leahy's injury, though no assault charges have been filed, according to Lovell.

Responding to a report on the incident in the April 20 *B.A.R.*, Pasquarelli circulated an e-mail over the Internet claiming the newspaper had “concocted” the story “out of thin air.”

“Publisher Bob Ross better watch it or he's going to get sued,” Pasquarelli wrote. ▼



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MARINOL® can cause side effects in some patients including dizziness, confusion, sleepiness, paranoid reactions, or a feeling of being “high” (easy laughing, elation, and heightened awareness). Many of these reactions disappear within 1 to 3 days of continuous dosage or can be eliminated by lowering the dose.

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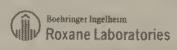
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INDICATIONS AND USAGE

Marinol (dronabinol) is indicated for the treatment of:

1. anorexia associated with weight loss in patients with AIDS; and
2. nausea and vomiting associated with cancer chemotherapy in patients who have failed to respond adequately to conventional antiemetic treatment.

CONTRAINDICATIONS

Marinol (dronabinol) is contraindicated in any patient who has a history of hypersensitivity to any cannabinoid or sesame oil.

WARNINGS

Patients receiving treatment with Marinol should be specifically warned not to drive, operate machinery, or engage in any hazardous activity until it is established that they are able to tolerate the drug and to perform such tasks safely.

PRECAUTIONS

General: The risk/benefit ratio of Marinol (dronabinol) use should be carefully evaluated in patients with the following medical conditions because of individual variability in response and tolerance to the effects of Marinol.

Marinol should be used with caution in patients with cardiac disorders because of occasional hypotension, tachycardia, syncope, or tachycardia (see CLINICAL PHARMACOLOGY).

Marinol should be used with caution in patients with a history of substance abuse, including alcohol abuse or dependence, because they may be more prone to abuse Marinol as well. Multiple substance abuse is common and marijuana, which contains the same active compound, is a frequently abused substance.

Marinol should be used with caution and careful psychiatric monitoring in patients with mania, depression, or schizophrenia because Marinol may exacerbate these illnesses.

Marinol should be used with caution in patients receiving concomitant therapy with sedatives, hypnotics or other psychoactive drugs because of the potential for additive or synergistic CNS effects.

Marinol should be used with caution in pregnant patients, nursing mothers, or pediatric patients because it has not been studied in these patient populations.

Marinol should be used with caution for treatment of anorexia and weight loss in elderly patients with AIDS because they may be more sensitive to the psychoactive effects and because it is used in these patients has not been studied.

Information for Patients: Patients receiving treatment with Marinol (dronabinol) should be alerted to the potential for additive central nervous system depression if Marinol is used concomitantly with alcohol or other CNS depressants such as benzodiazepines and barbiturates.

Patients receiving treatment with Marinol should be specifically warned not to drive, operate machinery, or engage in any hazardous activity until it is established that they are able to tolerate the drug and to perform such tasks safely.

Patients Using Marinol should be advised of possible changes in mood and other adverse behavioral effects of the drug as to avoid panic in the event of such manifestations. Patients should remain under the supervision of a responsible adult during initial use of Marinol and following dosage adjustments.

Drug Interactions: In studies involving patients with AIDS and/or cancer, Marinol (dronabinol) has been co-administered with a variety of medications (e.g., cytotoxic agents, anti-infective agents, sedatives, or opioid analgesics) without resulting in any clinically significant drug/drug interactions. Although no drug/drug interactions were discovered during the clinical trials of Marinol, cannabinoids may interact with other medications through both metabolic and pharmacokinetic mechanisms. Dronabinol is highly lipid soluble, it is plasma protein bound, and it displaces many protein-bound drugs. Although this displacement has not been confirmed in vivo, practitioners should monitor patients for a change in dosage requirements when administering dronabinol to patients receiving other highly protein-bound drugs. Published reports of drug/drug interactions involving cannabinoids are summarized in the following table.

CONCOMITANT DRUG	CLINICAL EFFECT(S)
Amphetamines, cocaine, other sympathomimetic agents	Additive hypertension, tachycardia, possibly cardiovascular
Atropine, scopolamine, antihistamines, other anticholinergic agents	Additive or super-additive tachycardia, drowsiness
Amritophylline, amoxapine, desipramine, other tricyclic antidepressants	Additive tachycardia, hypertension, drowsiness
Benzodiazepines, benzodiazepines, ethanol, lithium, opioids, buspirone, anesthetics, antihistamines, muscle relaxants, other CNS depressants	Additive drowsiness and CNS depression
Disulfiram	A reversible hypomanic reaction was reported in a 28 y/o man who smoked marijuana; confirmed by dechallenge and rechallenge
Fluoxetine	A 21 y/o female with depression and bulimia receiving 20 mg/day fluoxetine X 4 weeks became hypomanic after smoking marijuana, symptoms resolved after 4 days
Antipyrine, barbiturates	Decreased clearance of these agents, presumably via competitive inhibition of metabolism
Theophylline	Increased theophylline metabolism reported with smoking of marijuana, effects similar to that following smoking tobacco

Carcinogenesis, Mutagenesis, Impairment of Fertility: Carcinogenicity studies have not been performed with dronabinol. Mutagenicity testing of dronabinol was negative in an Ames test. In a long-term study (77 days) in mice, oral administration of dronabinol at doses of 30, 150 and 300 mg/kg/day for 13 to 1.5 times MHD (15 mg/m²/day) in AIDS patients, reduced ventral prostate, seminal vesicle and epididymal weights and caused a decrease in seminal fluid volume. Decreases in spermatogenesis, number of developing germ cells, and number of Leydig cells in the testes were also observed. However, sperm count, mating success and testosterone levels were not affected. The significance of these animal findings in humans is not known.

Pregnancy: Pregnancy Category C. No reproduction studies with dronabinol have been performed in mice. In pregnant women, calculated 1.0 to 5 times maximum recommended human dose (MRHD) of 80 mg/day in cancer patients or 1 to 30 times MRHD of 15 mg/m²/day in AIDS patients, and in rats at 74 to 295 mg/m² (equivalent to 0.8 to 3 times MRHD or 50 mg/m² in cancer patients or 5 to 20 times MRHD of 15 mg/m²/day in AIDS patients). These studies have revealed no evidence of teratogenicity due to dronabinol. At these doses in mice and rats, dronabinol decreased maternal weight gain and number of viable pups and increased fetal mortality and early resorptions. Such effects were dose dependent and less apparent at lower doses which produced less maternal toxicity. There are no adequate

South Africa

◀ page 1

nant women, suggesting that the drug was too toxic and too expensive. Research has conclusively shown that the drug effectively reduces perinatal transmission of HIV from a mother to her infant. The decision is considered particularly troubling in light of a recent report that the South African government inexplicably failed to spend \$6.2 million of the \$17 million the country budgeted to fight AIDS in 1999.

Many of the panelists hold that toxicities of HIV treatments developed in Western countries is what kills people, rather than the primary infection itself.

Mbeki's controversial inquiry has gained prominent attention from researchers throughout the world planning to attend the International Conference on HIV/AIDS, scheduled to be held in the Indian Ocean city of Durban, South Africa in July. Convened every two years in a different host country, the conference is considered the most prestigious meeting of AIDS scientists. Some scientists are calling for a

boycott of the conference due to concerns that the controversy will overwhelm the agenda.

"No matter where they go in that debate, the only possible outcome is deadlock," commented Martin Delaney, founding director of Project Inform, a San Francisco-based treatment education and advocacy organization

"We consider this to be a victory. After two decades of denial that AIDS can't be caused by a virus, we now have a panel looking into the matter," Mbeki said. "This is the beginning of the end."

Mbeki has formally communicated with President Bill Clinton about his HIV concerns by

"An analogy for me would be if [President] Bill Clinton decided to hold off a shuttle mission so he could personally decide whether or not the proper rocket fuel boosters were being used," said Delaney.

for people with HIV and AIDS. Delaney compared the views of Duesberg and other HIV dissidents to a "religious or cult belief" that will not be changed no matter what evidence is presented.

Local AIDS dissident David Pasquarelli of ACT UP/San Francisco, however, lauded Mbeki's actions.

diplomatic envoy, comparing scientific criticism of his inquiry to the Spanish Inquisition; shortly thereafter, the U.S. declared the AIDS pandemic a threat to national security, though the relationship between the two events is not clear. Mbeki's first state visit to the U.S. is scheduled for May 20, while his country is in the midst of a worsening economic crisis and a threatened worker's strike. Some fear that the HIV controversy will overshadow these concerns during the talks.

At the Pretoria meeting, however, Mbeki appeared to back down from previous assertions that the cause of AIDS is in question. According to the *New York Times*, the president said that he accepted the widely-held scientific consensus that HIV causes AIDS, but had become troubled by the fact that the epidemic in his country is of a different subtype than that found in the Americas, Europe, Australia, Japan, and the Caribbean, where HIV-1 Subtype B is most common and is transmitted primarily through homosexual contact and injection drug use.

In South Africa and India, HIV-1 Subtype C is most prevalent, and appears to be more infectious and with a greater propensity for heterosexual transmission.

"We were looking for an answer because all of the information that has been communicated says in reality that we are faced with a catastrophe," Mbeki was quoted by the Reuters news service. "And you can't respond to a catastrophe by saying, 'I will merely do what is routine.'"

Mbeki said that he often calls his health minister when he does not understand a medical term as he conducts his research.

While there was praise in some quarters for the depth of Mbeki's interest in the science of HIV, others suggested that politicians should leave science to the scientists, and that South Africa's second president since the end of apartheid was indulging in micromanagement.

"An analogy for me would be if [President] Bill Clinton decided to hold off a shuttle mission so he could personally decide whether or not the proper rocket fuel boosters were being used," said Delaney.

The United Nations estimates that 33.6 million people worldwide are living with HIV, 70 percent of whom live in sub-Saharan Africa. ▼

For an extensive list of Internet links on HIV/AIDS connection, go to www.niaid.nih.gov/spotlight/hiv00/default.htm

A Positive spin



Rick Gerhardt

Members of Positive Pedalers, an HIV-positive bicycle group, set out to circle Civic Center Plaza last Thursday, May 4, and rode in memory of those cyclists who have died. The day was declared "Positive Pedaler Day" by San Francisco officials. Many of the riders will be taking part in Project Inform's annual Ron Wilmot Bike Ride in Golden Gate Park this Saturday.

Our Man Friday

◀ page 9

ciliation with Bush. Even after Tuesday's meeting, McCain still says that his true enthusiasm for the GOP ticket will depend on how Bush runs his campaign and whether he embraces some of McCain's reform proposals. Bottom line: Al Gore and the Democrats shouldn't worry too much about the highly-publicized bury-the-hatchet meeting.

In Jesse Helms's home state, lesbian activist Julie Bosenman, a Democrat, easily won nomination last week to a seat on the New Hanover County Commission (the county's legislative body), based in Wilmington, North Carolina and is given at least an even chance of unseating one of the three GOP incumbents in the November election.

It was also brought to my attention recently that Patty Sheehan, a respected lesbian community leader, was elected to a seat on the Orlando City Council in Florida last month, making her the first openly gay member of that city's governing body.

New York politicos, Republican and Democratic alike, are practically taking bets as to whether NYC Mayor Rudy Giuliani's recent announcement that he has prostate cancer will eventually take him out of the hotly-contested U.S. Senate race there. Some feel that Giuliani has long been looking for a way to gracefully get out of the Senate race, preferring to wait until the governor's race in 2002, while others feel that if he stays in it for the long haul against Hillary Rodham Clinton, he picks up something of a "sympathy vote" as someone who has confronted his own mortality and becomes a more likable candidate. Giuliani as a warm and fuzzy politician? There are a lot of New Yorkers who would find that hard to believe, while many feel that if he eventually pulls out of the race there, Hillary Clinton's chances shoot way up for a November win.

This one I've got to pass on — NBC's Jay Leno on George W.'s presidential prospects: "Today, in Michigan, George W. Bush said he 'smelled' victory in November, which is pretty good, considering how much damage his nasal passages have had ..."

Incidentally, some news reports have it that George W. might try to have it both ways with gay Republicans by inviting openly gay Representative Jim Kolbe (R-Arizona), a former McCain supporter, to speak at the July nomi-

nating convention, but not allowing Kolbe to speak on gay issues (note to gay/lesbian GOP friends: don't hold your breath till this one happens).

One of the more interesting California House races to watch is the Peninsula's 15th District, where Democrat Mike Honda and Republican Jim Cunneen, both currently assemblymen, will fight it out for the seat being vacated by U.S. Senate nominee Tom Campbell. Both national parties want this congressional seat badly, will spend big bucks there, and some early indications are that Honda will pick up this GOP-held House seat for Al Gore's party in November.

In Sacramento, a bill by Assemblywoman Carole Migden that would prohibit lawyers from removing prospective jurors because of their sexual orientation was approved by the Assembly last week. "This bill will assure that all people have the opportunity to serve without prejudice on a jury in California," Migden said. Migden's bill would put into state law an appeals court ruling issued earlier this year. The state's 4th District Court of Appeal, in Santa Ana, issued the ruling in January and said it was the first appeals court in the nation to address the issue.

Homophobia has its heroes, I guess. California's Antelope Valley School District voted last month to name the district's next high school in honor of state Senator Pete Knight, the anti-gay legislator who successfully championed the March 7 initiative to ban recognition of same-sex marriage in the state.

Los Angeles started its "100-day countdown" until the August Democratic National Convention in that city by featuring Mayor Richard Riordan, a Republican, kissing a (Democratic) donkey at the L.A. Zoo. Los Angeles insiders, incidentally, say that Republican Riordan will endorse Democrat U.S. Senator Dianne Feinstein for re-election this year.

Meanwhile, the national Democrats, apparently trying to look like their Republican counterparts, and setting a new gold standard for political giving, are asking their biggest donors to come up with half a million each (that's right, \$500,000 a ticket) for their Washington, D.C., May 24 gala that will feature chit-chat with President Clinton and Vice President Gore, other political celebs, and entertainment by San Francisco's Robin Williams and singers Lenny Kravitz and Stevie Wonder (George W. and his Republican backers picked up a record \$21.5 million in a similar

event last month).

Possible good news for California taxpayers: the 1979 Gann initiative, which required the state to return excess tax revenue to taxpayers, may force Governor Gray Davis and the Legislature to return more than \$1 billion to state taxpayers this year, according to state analysts.

And finally, on a personal note to the overbearing Giants' fan who wrote me predicting that the local Boys of Summer would win the World Series this year. Ha! Don't you know that a major league club has not won a World Series in its new ballpark since the New York Yankees did it way back in 1923?

And how was your week? ▼

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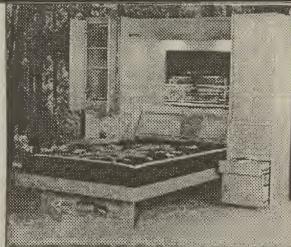
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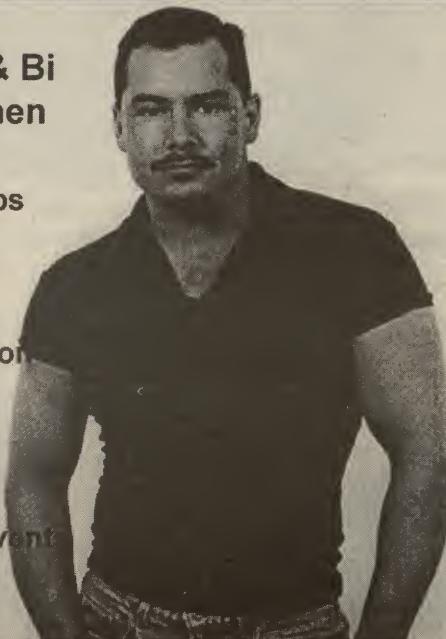
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ENDOSCOPIC &
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Immune-based therapies

Sorting out the hope from the hype

by Jeff Gustavson,
Survive AIDS Writers
Pool

Two years ago, the big news out of the biennial international AIDS conference in Geneva was that antiretrovirals, while having an enormous impact on extending life and decreasing morbidity (sickness), would unlikely ever eradicate HIV and moreover, were themselves problematic in terms of side effects.

At the same time, there was a perceptible shift in attention from the virology (replication and inhibition of viral replication) to immunology (looking to the infected person's immune system to have a role). One of the splashier stories out of Geneva was the laboratory results Dr. Fred Valentine, from NYU/Bellevue, showed for a relatively small number of people who had received a therapeutic vaccine.

The inability to ascertain whether immune-based therapies are actually beneficial is a quandary that continues to baffle the HIV-positive community. Some possess an almost religious-like fervor of belief in their efficacy, while others outright reject any claim of benefit. Most people, though, are somewhere in the middle, hopeful yet wary of the hype, and are unclear as to what to believe. At the same time, industry seems unsure how to proceed, and in some instances have directly sought community advocates to be their champion.

The Food and Drug Administration has recognized this dilemma and is planning on devoting a two-day meeting to address the problem this summer, and will hopefully provide guidance to industry as well as listen to input from the community.

A central problem in evaluating immune-based therapies is trying to determine relevant surrogate markers. Dr. Donna Mildvan, the chief of infectious diseases at Beth Israel Hospital in New York City, said, "A surrogate marker is in the eye of the beholder. We define it as a biological marker that can be shown through a rigorous validation process to substitute for a clinical event."

Mildvan continued, "In the more recent era of achieving effective viral control in HIV/AIDS, we as researchers recognize we must move more proximal to lab-

oratory markers, and that in order to advance ideas requires debate around the validity of any given marker. The proportion of treatment effect explained by CD4 count or viral load alone does not fully cover the benefit seen with antiretroviral therapy. A composite marker of the two comes close to this goal."

Some in the community have been frustrated trying to gauge whether using Interleukin 2 (IL-2), a cytokine (chemical messenger) central to many processes in the immune system including mitogenic (causing cell division) for CD4 (T-helper) cells would be wise.

Clearly, substantial increases of CD4 cells can be seen, and, so the argument goes, since their (CD4) declining numbers portend immune decline, how can this not be good?

One answer is that not all CD4s are created equal, that is, a given CD4 cell and all its progeny are specific for (can only recognize) a particular antigenic sequence. In other words, each cell will only react to a specific piece of digested pathogen (virus) or

apeutic effect did not, in fact, bear out in clinical trials. Nevertheless, the drug in terms of clinical benefit, had an enormous impact that you'd have missed, were it not being looked for."

A large international trial, E-PIRIT, recently was awarded \$43 million by the National Institutes of Health, to answer the question of whether IL-2 provides clinical benefit. It is not expected, however, that the answer will become known for several years.

There are two interrelated areas of immune deficiency in HIV disease that need to be addressed - general immune competency for everyday pathogens (CMV, PCP, etc.) and HIV-specific immunity.

The premise of a therapeutic vaccine is that under the cover of viral control provided by combination therapy, HIV-specific immunity could be enhanced - that is, the number of cells committed to fighting the sequence of the ingested vaccine would be expanded to sufficient numbers to better control the virus. Mildvan explained, "I believe we could extrapolate existing short term safety data and with-

The inability to ascertain whether immune-based therapies are actually beneficial is a quandary that continues to baffle the HIV-positive community.

bacteria's nine to 11 amino acid piece) shown to it by an antigen presenting cell. Therefore, the range of pathogens would not be expected to increase solely by proliferation. At the same time, it may be that IL-2 induces more stem cells to go through development and become effective in a person's immune system.

Mildvan continued, "An analogous situation occurred while studying interferon gamma for chronic granuloma disease (CGD). People who have CGD have white blood cells that are incapable of providing oxidative stress sufficient to fight infection. The method by which interferon gamma was thought to have ther-

apeutic effect [go off medicine] under close supervision as an endpoint in a clinical trial. This way, we could test a therapeutic vaccine by withdrawing antiretrovirals and see whether the host [a person with HIV] has gained improved control of virus replication." In other words, validate clinically the lymphocyte proliferation assays (LPA) that caused so much stir at Geneva.

Mildvan clarified, "This is a distinct concept from a structured treatment interruption as an intervention, even though some STI trials are using the endpoint concept as well." [See *Act Up/Golden Gate Writers Pool article "STI - a drug holiday by any other name?"*]

There has been a fair amount of controversy over a Remune trial in Thailand where a statistically insignificant difference in CD4 count was shown among those who received Remune with no other anti-HIV medicine versus those who received no therapy at all. The manufacturer of Remune (Immune Response Corporation funded to a large degree by Aguorion Pharmaceuticals) is claiming evidence of benefit while the results do not support such a claim. It is this kind of manipulation of data that has confused so many in the community, leaving us unsure what to believe.

We hope that the FDA hearing this summer will bring us closer to developing consensus on the interpretability of results from trials of immune-based therapies or at least will provide the ground rules for designing trials to evaluate them. ▀



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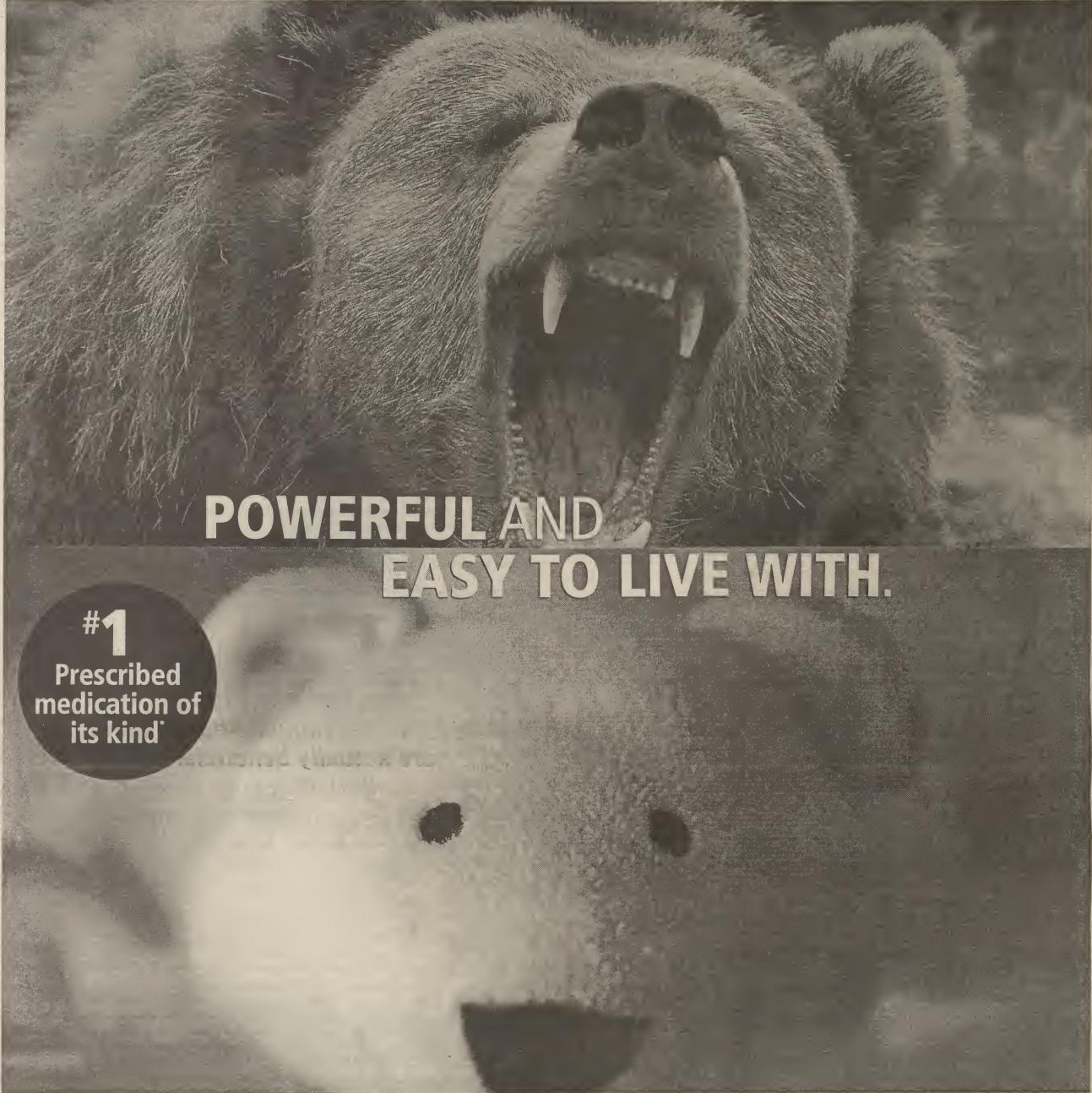
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HIV related medications should not be taken with VIRACEPT. For some people, protease inhibitors have been associated with the onset or worsening of diabetes mellitus

and hyperglycemia, and with increased bleeding in patients with hemophilia.

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Please read this information carefully before taking VIRACEPT. Also, please read this leaflet each time you renew the prescription, just in case anything has changed. This is a summary and not a replacement for a careful discussion with your doctor. You and your doctor should discuss VIRACEPT when you start taking this medication and at regular checkups. You should remain under a doctor's care when taking VIRACEPT and should not change or stop treatment without first talking with your doctor.

WHAT IS VIRACEPT AND HOW DOES IT WORK?

VIRACEPT is used in the treatment of people with human immunodeficiency virus (HIV) infection. Infection with HIV leads to the destruction of CD4 T cells, which are important to the immune system. After a large number of CD4 cells have been destroyed, the infected person develops acquired immunodeficiency syndrome (AIDS).

VIRACEPT works by blocking HIV protease (a protein-cutting enzyme), which is required for HIV to multiply. VIRACEPT has been shown to significantly reduce the amount of HIV in the blood. You should be aware, however, that the effect of VIRACEPT on HIV in the blood has not been correlated with long-term health benefits. Patients who took VIRACEPT also had significant increases in their CD4 cell count.

VIRACEPT is usually taken together with other antiretroviral drugs such as Retrovir® (zidovudine, AZT), Epivir® (lamivudine, 3TC), or Zerit® (stavudine, d4T). Taking VIRACEPT in combination with other antiretroviral drugs reduces the amount of HIV in the body (viral load) and raises CD4 counts.

VIRACEPT may be taken by adults, adolescents, and children 2 years of age or older. Studies in infants younger than 2 years of age are now taking place.

DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. The long-term effects of VIRACEPT are not known at this time. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

It is not known whether VIRACEPT will help you live longer or reduce the number of infections or other illnesses that may occur.

There is no proof that VIRACEPT can reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

WHO SHOULD OR SHOULD NOT TAKE VIRACEPT?

Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

Allergies: If you have had a serious allergic reaction to VIRACEPT, you must not take VIRACEPT. You should also inform your doctor, nurse, or pharmacist of any known allergies to substances such as other medicines, foods, preservatives, or dyes.

If you are pregnant: The effects of VIRACEPT on pregnant women or their unborn babies are not known. If you are pregnant or plan to become pregnant, you should tell your doctor before taking VIRACEPT.

If you are breast-feeding: You should discuss with your doctor the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that it can be transmitted through breast-feeding. **Women should not breast-feed if they have HIV.**

Children: VIRACEPT is available for the treatment of children 2 through 13 years of age with HIV. There is a powder form of VIRACEPT that can be mixed with milk, baby formula, or foods like pudding. Instructions on how to take VIRACEPT powder can be found in a later section that discusses how VIRACEPT Oral Powder should be prepared.

If you have liver disease: VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

Other medical problems: Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

VIRACEPT may interact with other drugs, including those you take without a prescription. You must discuss with your doctor any drugs that you are taking or are planning to take before you take VIRACEPT.

Drugs you should not take with VIRACEPT:

- Seldane® (terfenadine, for allergies)
- Hismanal® (astemizole, for allergies)
- Propulsid® (cisapride, for heartburn)
- Cordarone® (amiodarone, for irregular heartbeat)
- Quinidine (for irregular heartbeat), also known as Quinaglute®, Cardioquin®, Quinidex®, and others
- Ergot derivatives (Cafergot® and others, for migraine headache)
- Halcion® (triazolam)
- Versed® (midazolam)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

- Rifampin (for tuberculosis), also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®

This drug reduces blood levels of VIRACEPT.

Dose reduction required if you take VIRACEPT with:

Mycobutin® (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

A change of therapy should be considered if you are taking VIRACEPT with:

- Phenobarbital
- Phenytoin (Dilantin® and others)
- Carbamazepine (Tegretol® and others)

These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

- Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

Nucleoside analogues: No drug interaction problems were seen when VIRACEPT was given with:

- Retrovir (zidovudine, AZT)
- Epivir (lamivudine, 3TC)
- Zerit (stavudine, d4T)
- Videx® (didanosine, ddI)

If you are taking both Videx (ddI) and VIRACEPT: Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

• Viramune® (nevirapine)

The amount of VIRACEPT in your blood may be reduced. Studies are now taking place to learn about the safety of combining VIRACEPT with Viramune.

• Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

Other protease inhibitors:

When VIRACEPT is taken together with:

• Crixivan® (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

• Norvir™ (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

• Invirase® (saquinavir)

The amount of saquinavir in your blood may be increased. If used in combination with saquinavir hard gelatin capsules at 600 mg three times daily, no dose adjustments are needed. Currently, there are no safety and efficacy data available from the use of this combination.

WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium® A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include abdominal pain, asthenia, nausea, flatulence, and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects, ask your doctor, nurse, or pharmacist.

HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. The light blue VIRACEPT Tablets should be taken three times a day. VIRACEPT should always be taken with a meal or a light snack. You do not have to take VIRACEPT exactly every 8 hours. Instead, you can take it at normal times when you are eating.

Take VIRACEPT exactly as directed by your doctor. Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, you should not miss any doses. However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

Dosing in children 2 through 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily

Body Weight	Number of Level Scoops*	Number of Level Teaspoons†	Number of Tablets
Kg	Lb		
7 to < 8.5	15.5 to < 18.5	4	1
8.5 to < 10.5	18.5 to < 23	5	1 1/4
10.5 to < 12	23 to < 26.5	6	1 1/2
12 to < 14	26.5 to < 31	7	1 3/4
14 to < 16	31 to < 35	8	2
16 to < 18	35 to < 39.5	9	2 1/4
18 to < 23	39.5 to < 50.5	10	2 1/2
≥ 23	≥ 50.5	15	3 3/4

In measuring oral powder, the scoop or teaspoon should be level.

* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. Note: A measuring teaspoon used for dispensing medication should be used for measuring VIRACEPT Oral Powder. Ask your pharmacist to make sure you have a medication dispensing teaspoon.

How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

Do not mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do not heat the mixed dose once it has been prepared.

Do not add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

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OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Julian Tofil

March 5, 1929 — April 21, 2000

Julian passed away at his home on Crestline Drive on Good Friday after a brief struggle with renal failure and secondarily heart failure. Julian was a dedicated and now retired hospice social worker with Marin Hospital in Martinez. He also served his country in both the United States Air Force and the



Army. Julian is survived by his loving sister Jenny Tofil of the Boston area and is mourned by his closest friends Jess Unpingco, Dale Panchesin, Richard MacDonald, Don Holcombe and numerous friends and acquaintances who were fond of our kind and good-natured buddy.

Julian is deeply missed and loved. May he rest peacefully.

Gary Trosper

December 12, 1957 — May 1, 2000



Gary passed away peacefully in the early morning at Davies Hospital with his mother at his side after a long battle with HIV. He never gave up his will to live and valiantly fought the disease until the end, surviving nearly five years longer than expected. He was an inspiration to his friends and family, as well as his doctors and the staff at Davies who provided him such good care.

Gary grew up in Hazel Park, Michigan, near Detroit. He attended Miss

Marty's School of Cosmetology in San Francisco and was a very talented makeup artist. He worked at I. Magnin in San Francisco, later at the Bobby Brown counter at Neiman-Marcus, first in New York, then San Francisco, where he met Mark Thomas, with whom he developed the Salon "Pouf" on Bush Street.

In early 1987 he moved to Mill Valley with Mark, where he enjoyed an excellent support network of services, until January 1999, when he moved with Mark to Houston, Texas, where he became very ill with a lung infection. After a month in the hospital, he attempted to move back to Mill Valley and better care. His devoted friend and nurse Linda made arrangements, but within days he had to be hospitalized at Davies, where he remained until his death.

Gary is survived by his mother Gloria, his sister Pam and her family, all in the Detroit area, and many loving friends, who spent time with him during his final hospitalization. All remember his stunning good looks, his good taste, fun times spent with him, his loyalty and generosity, and his grace during illness. A celebration of his life was held on May 3, 2000, at the Powell Street Gallery, where he worked part time during his illness and was loved by all the staff. For further information, call 439-4444. Memorial gifts should be made to The Family Link, 317 Castro St., which made it possible for his mother to be here with him during his final hospitalization.

Porn star Jon Vincent dies of heroin OD

by Cynthia Laird

Gay porn star Jon Vincent was found dead at a friend's New York City apartment last Thursday, May 4, apparently the victim of a heroin overdose. He was 37.

Mr. Vincent was born Jeffrey James Vickers on December 17, 1962, in New Orleans, Louisiana. He grew up in Baton Rouge, where he discovered his athletic talent, especially for baseball. At 20, an interview with the Kansas City Royals seemed like his chance for a professional athletic career, but his penchant for partying undid him at the tryouts. He never played baseball again. Instead, he drifted to Houston, where he discovered his lifelong athletic passion, bodybuilding. Two years later, he moved to California.

In Los Angeles, escort work led to the adult film career that would



Gay porn star Jon Vincent

make Mr. Vincent famous. After brief appearances in *The Switch Is On*, a bisexual feature starring Jeff Stryker, and *Down for the Count*, Mr. Vincent starred in *Heavenly*. The film showcased for the first time the talent that became the Jon Vincent trademark. The self-described "inventor of verbal

porn," he was a "dirty talk artist" extraordinaire. Mr. Vincent's nonstop verbal pyrotechnics made his sex scenes more than merely erotic; they were riveting. Although he made fewer than 35 features, subsequent films like *Ride the Swell*, *Rasle*, and *Hard Knock* (with Joey Stefano) established Mr. Vincent as a gay porn icon.

Ironically, friends said that Mr. Vincent had a love-hate relationship with the porn industry and with his own notoriety. This ambivalence exacerbated the apparent alcohol and drug problems which had plagued Mr. Vincent since his teenage years. For the past five years, Mr. Vincent had struggled valiantly against heroin addiction, but lost that battle.

There was a memorial service last Friday, May 5, in New York City. On Tuesday, May 9, there was a second memorial service in Baton Rouge. Mr. Vincent was buried in Baton Rouge in the family mausoleum. ▼

Dykeotomy

◀ page 10

who I "should" be. Though they gave me advice on how to temper my challenges to authority and narrowness, they never suggested that I not fight the good fight.

When I came out, my girlfriends were welcome to the family with open arms. And in the time since, those same arms have also been lifted with raised fist, in the fight for justice, tolerance and gay rights. My parents have spoken out to the school board in support of gay-friendly programs at my old high school. They host a gay/straight church group at their house. They challenge the homophobia of their lifelong friends.

They have shown me in every way that they love me as I am.

My grandmother has always honored my relationships fully. She asks about girlfriends and ex-girlfriends, she sends anniversary cards addressed to both of us, and tells me how wonderful it is to see me happy.

So, while it's true that my little keepsake Mother's Day card might not be exactly what Martha Stewart had in mind, it fully celebrates what I most cherish in my mother and my grandmother: their whimsical mischievous ways, their willingness to be themselves, their generosity of spirit, and their openness toward others, particularly their openness to my life choices.

I never thought much about

where my mother learned all that openness. I used to believe it was because I had raised her right.

But maybe I don't have to look any further than my mother's mother to know where my mom learned it.

As for my Mother's Day card, it's in the mail and she'll love it!

So I guess Martha Stewart had my number all along. Thanks to her, this year it's a homemade keepsake for mom, an heirloom, a chapter in our history, a Mother's Day gift we'll both remember.

I guess it's time to get started on the caramelized orange and grapefruit skins for the fruit salad I'll be serving at my next dinner party. Until then, Happy Mother's Day to all who keep their minds and their arms open to others. ▼

Body-bias ban

◀ page 1

There were, of course, criticisms of the ordinance, most of which came in the form of juvenile satire and can be safely dismissed as the usual conservative ignorance that rears its head whenever any change to the status quo is proposed.

Additionally, lawyers from the city attorney's office warned the supervisors that the new law may

be illegal, as the Fair Employment and Housing Act may limit the city's ability to add categories of illegal discrimination.

"Yeah, they said that about sexual orientation and domestic partnership, too," countered Ammiano. "If we're challenged, we can fight back. But we have to forge ahead, otherwise we'll never get anywhere."

Overweight women make on average \$7,000 less per year than their skinny female peers, according to fat activists at the city hearing.

But discrimination doesn't stop with the large. People who are very skinny have been perceived to be sick and subsequently not hired or promoted. People with genetic height impediments – known offensively as "dwarfs" but self-identified as "little people" – still suffer discrimination not necessarily covered by the ADA.

"This ordinance is meant to protect all people from discrimination on the basis of appearance," said Ammiano. ▼



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What is compassion?

It is not mere sympathy, or something of pity. Compassion and caring is a sense of responsibility, wanting to do something and wanting to share with others. We all have a responsibility to shape the future of humanity. Let us all contribute as much as we can.

— the Fourteenth Dalai Lama

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Go ask Alice

by Jim Provenzano

Fitness is number one for Todd. His pecs show it. His forearm veins show it. He gleams good health, with only a slight eau de creatine and the remnants of an occasional letter drug.

Pushing 40, he's done the ever-amusing Viagra/X/Rogaine mix. "Trippy, with only a slight migraine," he attests.

Todd lives high - "Wanna bump?" - up on Twin Peaks.

Todd thinks limiting his pleasure trips to only West Coast locations is "cutting back."

Todd's only blacked out during a bare-backing four-way once.

Or twice. Well, the second time doesn't count, since nobody got off.

You've seen Todd. He was Guy #4 in Falcum's *The Punishment*. Falcum is basically the company behind its front publication, *Bodyssey*. Todd's been in the club pics section of *Bodyssey* three times. He's been on the Wall of Shame - the busty photo pics at the Photo Hut on Market Street, half a dozen. Those Mardi Gras "show us your unit" videos? Thrice.

"You should come by and see my beads," Todd flirts.

Todd no longer advertises in the back on this publication. He's into graphic design now. Club invites. Swirly.

Todd works out "religiously. It's where I meet all the hottest

guys. I have more mileage on my Gold's membership card than my United card."

Todd never gave up his United Visa card through the domestic partnership controversy. "What, and give up my Premiere Class?"

Todd thinks "boycott" is a natural fabric for teens.

Todd may have good vision - disposable contacts in three colors; Todd may have mileage - former airline steward; but Todd doesn't see any problem with partying all day at an amusement park owned by the employers of Laura Schlessinger, whom gay comedy writer Bruce Vilanch called,

"a shonda for the Jews, a Nazi bitch."

In San Francisco (May 8), Atlanta (May 9), St. Louis (May 13), Phoenix (May 15), and Seattle (May 20), local Stop "Dr." Laura activists, the national StopDrLaura.com organization, and GLAAD have organized protests against TV stations slated to air a TV version of her hate this fall, brought to you by Paramount.

On May 26, for a mere \$40-50 you can party it up on rides galore, and show off your healthy body at Paramount's Great America. "It's Northern California's favorite theme park!" claim the ads.

Yes, that Paramount. The Paramount that placates you with "gay" movies where you are the next best thing or a wonder boy. The Paramount whose gay producers, writers, and actors are putting their careers on the line by



Gravity's Rainbow: A bump-y ride

manage a visit to any of these protests. He prefers events with drink tickets where you stay up till 8 a.m., not arrive at 8 a.m.

When asked, as columnist Rex Wockner rhetorically did, how he would react if Paramount were to air "The David Duke Show" and he were African American, Todd blinks several times.

"Black rights and gay rights aren't the same. And I'm not black."

Putting the heat on

Robin Tyler has a ... different perspective.

"What we're seeing is local activists around the country taking up the call to put heat on television affiliates who broadcast hate," said Tyler, Stop Dr. Laura national protest coordinator and former Millennium March on Washington producer.

Has Robin ever met Todd? He didn't miss the Cherry 5.0 party in D.C. He slept in for the rally.

"Many rightly see these hate

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Most of the proceeds will go to Gus and Paramount, who hired Laura Schlessinger to tell 20 million Americans that we are sick.

speaking out. The Paramount that sponsors gay film festivals in Toronto and unleashes audio hatemongers in Los Angeles.

Todd loves *Entertainment Tonight* (Paramount). Wouldn't miss an episode of *Frasier* (Paramount). Already bought the CD soundtrack of *Mission Impossible 2* (Paramount). Who cares if Tom Cruise successfully sued for a cool million just for being accused of being gay?

"That's not homophobic."

Todd doesn't see any harm in attending a wholly segregated event at an amusement park where, on any other day, gay or lesbian couples holding hands would be - and have been - called, harassed, and assaulted when not riding the rides in Colossus-sanctioned throngs.

And don't get started on those rides that either broke down and killed a kid at Paramount's Great America, or left some hanging upside down at Marine World for several hours.

"They fixed them."

Bump.

"And they gave them sun hats."

Toot.

When asked if Todd would attend "Hebrew Day" at the Wax Museum, or "Atheist Day" at Sea World, Todd gasps.

"Are you nuts?"

But while Todd seems to manage whirling around the globe for any circuit event, Toronto, L.A. "what ... ever!" familiarizing himself with the steam rooms of every gym in America, Todd couldn't

broadcasts as carrying a potential price in the form of increased gay bashing, teen suicides and a general assault on the rights of lesbians, gays, bisexuals and transgendered people," Tyler has said.

"When Vermont legislators were bombarded recently with anti-gay marriage calls, local organizers there traced the anti-gay calls to appeals for such made by Schlessinger on her radio program."

"So?" Todd hisses. "It's free speech. We can't censor."

Besides, Todd isn't "the marrying kind, anyway."

Gay and Lesbian night at Paramount's Great America is sponsored by Gay.conglom (the Borg of gay Web sites), Damron's Guides (which only recently deleted their bathroom cruise listings), Hero magazine (*Genre* with kids), partylist.com (follow the corporate trail to GHB overdoseland!), and Wet, makers of lubricants with nonoxynol 9, which studies now show does not kill HIV and increases skin irritation.

Among the hired talents are lesbian comic Lea DeLaria, Page Hodel and other deejays and singers.

Advertisements for the event claim that "a portion" of the proceeds will go to San Jose Gay Pride's Latin Area. Most of the proceeds will go to Gus and his partner, Paramount, who hired Laura Schlessinger to tell 20 million Americans that we are sick.

Make laughs, Lea.

Make money, Gus.

Have fun, Todd. You're the picture of health. ▼

COMMUNITY NEWS

Tranny history presented tonight

by Katie Szymanski

Just as mainstream queer history has conveniently all but eliminated drag queens of color from the Stonewall Rebellion, so too has San Francisco glossed over the tranny-rich political roots of the Tenderloin.

"Hidden Histories of Trans-

gender Political Organizing in the Tenderloin," a presentation by Susan Stryker, should fill in some of the gaps.

The presentation, which takes place tonight, Thursday, May 11, at Centro del Pueblo, 474 Valencia Street on the second floor, is \$3-\$20 and benefits the Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California. No one will be turned away for

lack of funds.

Sponsored by TransAction, a project of the Ella Baker Center for Human Rights and Community, tonight's presentation begins at 7 p.m. and is open to all.

For more information, call Jo Hirschmann at the Ella Baker Center at (415) 951-4844, ext. 27, or Shauna Virago at Community United Against Violence, (415) 777-5500, ext. 302. ▼

Book your schedule for library meeting

by Katie Szymanski

If you're going to bitch about library services, then you'd best be showing your face at an upcoming meeting for public input into a proposed bond measure.

On Thursday, May 18, the public is encouraged to attend a dis-

cussion session about proposed improvements for the Eureka Valley/Harvey Milk memorial branch, as well as the Potrero and Noe Valley branches.

"This meeting is really just to receive community feedback about the proposed bond measure," said Karen Sundheim, manager of the Harvey Milk branch. "Some pro-

posals include earthquake reinforcement and removing hazardous substances, both of which are necessary, and then there's the possibility of renovation and expansion but that's up to the public."

Bring your ideas to the Harvey Milk branch, 3555 16th Street, from 7-8:30 p.m. next Thursday. For more info call (415) 554-9446. ▼

Attempted murder

◀ page 5

That's when the court and the Sonoma County District Attorney's office made what District Attorney Mike Mullins later described as a "mistake."

With Bortolussi's attorney, Jamie Thistlethwaite, pleading that her client was "an AIDS patient who needed to be treated at Russian River Health Center," the deputy district attorney representing the prosecution did not make a strong case for keeping the stabbing suspect in jail, Mullins said.

So the judge released Bortolussi on his own recognizance.

When the Russian River gay community learned that Bortolussi was again on the loose, they deluged Mullins's office with calls until the D.A. issued another warrant for the suspect's arrest. Bortolussi turned himself in for a second time last Friday, May 5, and is now being held without bail.

Ryder said he was angry and

frightened when Bortolussi was initially released, but he is satisfied with the current result.

"I wasn't well represented by the D.A.," Ryder said. "But after he admitted his mistake he did a complete reversal and pulled out all the stops [to put Bortolussi in jail]. I wasn't happy at the beginning, but now the D.A. has come to my defense."

Larry Boeger, co-owner of the Russian River Eagle and a friend of Ryder's was less charitable.

"(He [Bortolussi]) walked into court and walked out 30 minutes later like he had a traffic ticket," Boeger protested.

Boeger said he and eight other friends had "held vigil" at Ryder's bedside while he was in the hospital and Bortolussi was at large, because there was no security to protect Ryder in case Bortolussi returned.

Ryder, and his friends say they are also upset with some "prominent" members of the San Francisco gay community who they claim sheltered Bortolussi after he

fled the night of the stabbing, and between his two appearances in court.

Bortolussi is a well-known figure in the gay leather scene, both on the river and in San Francisco. According to *Bay Area Reporter* columnist Mister Marcus, Bortolussi was a finalist in the Mr. Russian River Leather contest, and was scheduled to represent the Russian River at International Mr. Leather contest in Chicago later this month.

But Ryder and Boeger say Bortolussi was also an unstable character who had Ryder caught up in the "typical battered wife syndrome." They described Bortolussi as a "master manipulator" who threw Ryder out of their Guerneville home after the couple broke up, then began to allegedly stalk Ryder, alternately threatening him and showering him with gifts and promises.

"Phil has a way with words. He has a way of turning things around and making me feel guilty. He did it very well," Ryder said. ▼

Queer shelter

◀ page 15

visors, Leslie Katz and board president Tom Ammiano, Leno secured \$250,000 in city funds to be directed to a "queer youth shelter," and Leno and Katz announced their proposal to use the money for the 2500 Market building, which would be converted to an emergency drop-in shelter. The proposal, however, went over like a lead balloon, as neighbors of the proposed facility jammed a series of community meetings and complained vociferously about "process" issues, charging that the supervisors were merely giving lip service to inviting neighborhood input, and that the plan for a drop-in shelter at the site was in fact a "fait accompli."

The specter of the two-month EVRC shelter, which had closed in the spring of 1999, hung over the proceedings, and angry neighbors expressed concern about the new project serving as a "magnet" for trash, vagrancy, drugs, and crime.

Not all area residents were opposed to the idea, however, and many neighborhood and homeless activists came to the meetings to speak passionately in favor of the shelter idea.

A 21-member Community Advisory Committee was formed, with three seven-member committees opposed, in favor, or neutral, respectively, about Leno's proposal. The CAC members worked

diligently for months to craft a working model of a project for the site they could support, which included a careful referral and screening process for clients, a contractual arrangement involving a minimum stay for the youth, and a full range of services, and formally presented Leno with a "counter proposal" over 100 pages long late last November. Many of the ideas were retained in the DPH solicitation for proposals. Unfortunately, no sooner had the ink dried on the carefully crafted proposal for a down-scaled "adult residential facility" than Hansen withdrew his offer to lease the building.

The project appeared dead. Yet Leno persevered, and Hansen eventually explained it was all a big misunderstanding, and came to a CAC meeting in January to apologize profusely for the mix-up, saying he had been out of the country and hadn't realized the depth of community concern on the issue. Nevertheless, the CAC, in a 14-7 vote, rescinded their approval of the project altogether, saying that unless the city awarded a newly formed community oversight board the authority to shut the project down, they could no longer support it.

The Health Commission has the ultimate control over whether the contract is terminated," commented Trotz. "Obviously, the staff of DPH would not want to continue a program that was not working."

Meanwhile, the MCC shelter project on Church Street moved forward, making several conces-

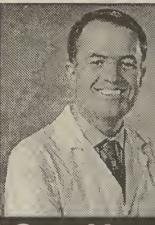
sions to overcome its own opposition from Noe Valley neighbors, and winning a small city contract for the Ark of Refuge to open a 10-person shelter for queer youth from the Castro. According to Leno, who has visited the shelter frequently, due to the "rigidity of the program," it has been a success, and has had no detriment on either the Castro or Noe Valley neighbors.

Despite continuing opposition from members of the CAC, some of whom wrote an op-ed published in the May 4 *B.A.R.* again tying the Ark of Refuge to everything from "human excrement in doorways" to "needles littering the sidewalk" near the EVRC – problems that Leno called "serious and real" – the supervisor said that it was oversimplification to blame the Ark of Refuge for all the problems of the Castro.

"The Ark of Refuge knows what they're doing," said Leno, adding that he will hold a community meeting later this month to discuss the problems facing the Castro neighborhood.

"A little goes a long way in terms of people who have been so poorly treated by their community and families," Leno said, adding that of the core group of young people who have stayed at the MCC/Ark of Refuge shelter, which will close in a month, three have found jobs, and several have found more permanent housing.

"We really have an opportunity to improve young lives," said Leno, "and from my point of view, that's a worthy investment." ▼



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Speed affects your central nervous system in the same way that adrenaline (your body's natural stimulant) works.

NEW LEAF: Services for our community invites you to participate in a number of group discussions dealing with the physical, emotional, and social aspects of speed use.

- **Dealing with the Physical Aspects of Speed**
Thursday, May 11, 7:00 - 9:30 pm
EROS (2051 Market Street, San Francisco)
- **Dealing with the Emotional Aspects of Speed**
Sat, May 20, 3:00 - 4:30 pm
Metropolitan Community Church (150 Eureka St, San Francisco)
- **Dealing with the Social Aspects of Speed**
Thurs, May 25, 6:00 - 8:30pm
Central YMCA, Room 412 (220 Golden Gate, San Francisco)

For more information Call (415) 626-7000 x 234

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**FREE BASIC* DENTAL SERVICES
AVAILABLE IN SAN FRANCISCO
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(Funded through the City and County of San Francisco under CARE Title 1)

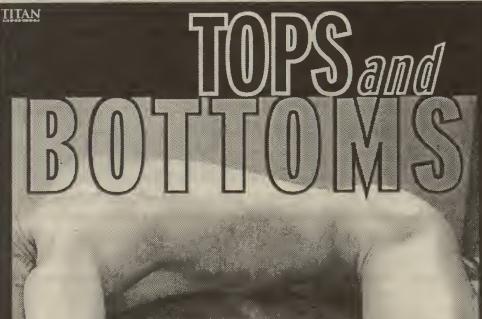
Persons must qualify and document eligibility to receive CARE Title 1 services (letter of HIV diagnosis, residency in San Francisco, and demonstrate financial need). A complete list of requirements is available at the office during the times listed below.

Community Dental Care, Inc.
2460 Mission Street, Suite #102
(near 21st and Mission)
(415) 970-8696

Office hours: M-F, 8:30 am to noon, and 1:00pm to 5:00pm

*Not all dental services are covered. Details of program available from office staff during business hours

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The San Francisco Board of Supervisors is considering legislation that would place new regulations on the Internet which could delay access to high-speed service and leave consumers with fewer choices.

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In a recent article, the *San Jose Mercury News* said competition is already lowering costs for consumers:

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From the frying pan into the fire
'The Passion of Joan of Arc,' Carl Dreyer's 1928 masterpiece, newly risen on DVD.
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Big Mac attack
Sampling Eifman Ballet's fast-food 'Tchaikovsky.'
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Inspired in San Fran
Poet Thom Gunn talks about new 'Boss Cupid.'
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BAY AREA REPORTER

Vol. 30 • No. 19 • 11 May 2000

ARTS & ENTERTAINMENT

Raging and flaming: Jack Smith in retrospect

His life and work at Yerba Buena Center by Gary Morris

Flaming Creatures star Francis Francine (right) in a tableau vivant by Jack Smith (1957)



Not long ago, Fran Lebowitz invoked the sad-comic image of a sailor disembarking in New York, heading to Times Square, and experiencing total psychic dislocation at the replacement of the hookers, porno shops, and bars of yore with the Virgin Megastore and Mickey Mouse. True, New York's place at the head of the table of culture is now debatable, but 'twas not always so. In the early '60s, the Big Apple wasn't the least bit wormy. The visual arts were particularly blessed, with off-off-Broadway thriving, performance art and happenings starting to spring up, and cinematic renegades gaining increasing notoriety as American culture, prodded by a few brave souls, began to question itself.

Perhaps the most prodding of the pack was queer film artiste Jack Smith (1932-1989). The emphasis on film is misleading and limiting, however. Smith, who was raised in trailers in Ohio and Texas before landing in New York in 1950, was also a brilliant writer and wit, a pioneer in what came to be called performance art, and in being an early proponent of using color in fine art photography. But the writings are gulagued in obscure small-press publications, the photographs are hard to find, and the performance pieces — with two exceptions — were not recorded. (A pity, since some observers of the time say his best work could be found there.)

Happily, though, his films, while rare, are extant in various states and are slowly reentering the cultural discourse through the efforts of friends and advocates. These efforts are paying off. Smith is the subject of a four-part retrospective at the Yerba Buena Center for the Arts this month. Included in the program are two of his films, *Flaming Creatures* and *Normal Love* (with an "addendum" of 20 minutes to the latter film); two of his performance pieces, *Midnight*

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by Roberto Friedman and Clark Kent

We must begin with mention of some famous dead people, the list of whom is getting longer all the time. First, a belated RIP to **Steve Reeves**, fabled star of all those **Hercules** flicks, the sort of sword-and-sandal (and skirt) epics that really mattered. Gone, but passed into muscle immortality. A little bird tells us: don't miss Steve's "acting" in **Ed Wood**'s 1954 shocker *Jail Bait*.



Here's an especially odd dead couple: The new bio *Liberace: An American Boy* by **Darden Asbury Pyron** (U. of Chicago Press), supplies anecdotal evidence of La Lib's brief affair with classic hunk **Rock Hudson**, when the Rock was just starting out in show biz. (Some observers also link Hudson-as-fresh-meat with glamour-puss star **Tyrene Power**.) Recent scuttlebutt also implies that Liberace was a top, which puts a grotesquely surreal spin on things.

Last week, the very-much-alive SF Symphony music director **Michael Tilson Thomas** said of famous dead person composer **Virgil Thomson** at a Davies Hall press roundtable: "Virgil made acerbic put-downs of everybody in his honeyed way — he had this sort of **Dame Edna** quality." We guess gay composer and critic VT truly was *The Mother of Us All*.

So we're back to the living. Whetting our appetite for MTT & SF's exciting *American Mavericks* series next month, Tilson Thomas urged audience members to bring their instruments and participate in the June 7 performance of **Terry Riley**'s seminal *In C* (going for the

Guinness Book of World Records: "You have to be able to read music, and to play in the key of C." A minimal requirement, we hope. SFS Ticket Services: 864-6000.

Cracking up: Feygalahs and dykelahs will have their funny bones tickled at the yearly installment of *Feygelah Schmeygelah, An Evening of Queer Jewish Humor* coming to the Herbst Theatre next Saturday, May 20 at 8 p.m. Mistress of Ceremonies **Lisa Geduldig** has cooked the whole evening up again, and we're chortling already.

Line-up includes funny guy **Jason Stuart**, who has appeared



Comic Jason Stuart

with big names like **Joan Rivers** and **Drew Carey**, and is one of the few people who can say he's opened for the **Village People**. We mean on stage.

Feygelah's also got smart, edgy **Page Hurwitz**, who makes us bark with laughter. Hurwitz is a co-writer, with lesbian crushes **Gena Gershon** and **Amanda Demme**, on a TV pilot called *The Adventures of Miss Tussy*. We're not sure who **Miss Tussy** is, but we're sure Miss Geduldig will book her on stage for the next Jewish holiday.

Also on line for the gig: "lesbian woman" **Julie Goldman**, a rep from Gen X who started stand-up at 14 and has been called "charmingly deviant" by the *Village Voice*. The lively bill finishes off with lesbian Rabbi comedian **Sydney Mintz** — we know there's a joke in there somewhere, but our rabbi shitzk has been rusty since Rosh Hashanah. Undisclosed

sources tell us the Rabbi will be very much pregnant by the time the show date rolls around.

Partial proceeds benefit *That's A Family*, a film on alternative families by *It's Elementary's* **Debra Chasnow** and **Helen Cohen**. For tickets (\$20-25), call 392-4400; info: 522-3737.

Query & Answers

Well, this year's SF International Film Festival is finally over, and we can all rest up until June (but keep an eye out for the Frameline catalog at May's end). We did get to slug a few Bloody Marys at the Fest's closing press brunch last week, and were thrilled to see quirky lesbian filmmaker **Julia Query** rush to the podium upon winning the Audience Award for Best Documentary.

The breathless and effervescent Query graciously acknowledged all the folks who worked on her scrappy little exploration of strippers unionizing, *Live Nude Girls, UNITE!* Breathing fresh air into an otherwise phenomenally dull press conference, Query quipped, "I want to thank all of the interns who worked on the film, who were basically a bunch of dykes and fags and transsexuals!" Wild applause from the suddenly alert press.

Look for the film opening in the Bay Area in the next few months. Rumor has it that it won't be playing at a certain theater which might otherwise seem a very appropriate venue. Could it be a bad reputation for paying filmmakers and distributors their share of the box office? We'd rather see it at the Castro anyway.

Brit beat

We had to read London queer mag *Attitude* to find gay TV series *Queer As Folk* writer **Russell T. Davies'** production diary from the making of *QAF 2* last spring. Sample insight: "Great performances all round, with just one problem. In the script, I said they're eating sausages and mash, so on-screen sausages are being waved about with unsuitable phallic innuendo. Memo to self: next time, make it a pizza."

Yes, we've heard all about the American version of *QAF* coming soon to Showtime. *QAF 2* has already aired in Britain, which has also seen the release of a tie-in CD of music from the series, called *Same Men. New Tricks*.



Fosse choreographer Ann Reinking

Also in *Attitude*: an interview with *Fosse* choreographer **Ann Reinking**, in which she gives away secrets of the show's auditions. One dancer "was absolutely beautiful, but she had these big floppy trousers on, like pajama bottoms. I was afraid she didn't have good legs and was trying to hide them. I had to say to her, 'I'm a really staunch feminist and I'd never normally ask anyone to do this, but can you show me your legs?'"

End of story: the legs were delicious. ▼



Photos by Lois Tema

THEATRE

Endgame

Light of 'Wit'

by Richard Dodds

Wit playwright Margaret Edson fought to keep her play out of large theaters before succumbing to the pleas of producers who wanted to take it on tour. But, she said, her opposition melted when she saw Judith Light in her play at the Kennedy Center.

Having seen original star Kathleen Chalfant's wonderfully steely and subtle performance at an intimate off-Broadway theater and now Light's performance at the Broadway-sized Curran, it's easy to understand what Edson is talking about. Light takes the role of an emotionally cloistered college professor and manages to project this woman into the large theater without ever losing sight of who the character is.

True, a play like *Wit* is bound to have more potency in an intimate setting, but the touring production now in San Francisco manages to connect with all the essences of Edson's play. It is a luminous work about a specific woman in a specific situation that should find a variety of resonances with just about anybody who has ever drawn breath.

Bit of 'Wit'

Dialogue between Vivian Bearing, Ph.D., and Dr. Jason Posner, a clinical fellow in oncology, from *Wit* by Margaret Edson:

Vivian: I was just wondering: why cancer?

Jason: Why cancer?

Vivian: Why not open-heart surgery?

Jason: Oh yeah, why not plumbing. Why not run a tube rack, for all the surgeons know about *homo sapiens sapiens*. Cancer's the only thing I ever wanted.

Vivian (intrigued): Huh.

Jason: No, really. Cancer is... (Searching.)

Vivian (helping): Awesome.

Jason (pause): Yeah. Yeah, that's right. It is. Awesome.

[From *The Best Plays of 1998-1999*, edited by Otis L. Guernsey Jr. (Limelight Editions)] ▼

Diane Kagan and Judith Light in Margaret Edson's *Wit*.

Light plays Vivian Bearing, an expert in the arcana of John Donne's poetry, which she teaches as if she were a drill sergeant. When she is diagnosed with ovarian cancer, she enters the hospital with the same hauteur that has kept a generation of students shaking. But she's no match for hospital bureaucracy and medical arrogance.

As her steely resolve turns into a need for approval, and as the treatment and the disease take their increasingly painful tolls, this proudly solitary woman begins to discover the wonders of kindness, both giving and receiving, leading to an achingly poignant final scene.

That this isn't a disease-of-the-week drama is signaled at the outset when Vivian, in hospital gown, connected to an IV and her bald head covered by a red baseball cap, directly addresses the audience in the opening moments. "It is not my intention to give away the plot," Dr. Bearing tells us, "but I think I die at the end."

The laughter that follows puts us at our ease, and while there are plenty more laughs as Vivian and the medical establishment go head to head, we can be snatched back into the horrific reality in a heartbeat.

The play is a remarkable achievement for Edson, a first-time playwright, who manages to connect with the audience on many levels. As for Light, hereto-

fore best known as a blonde-maned sitcom star, she creates moments so potent that they may stay with you for a lifetime. That she does so eight times a week is a wonder. ▼

Wit will run at the Curran Theatre through May 28. Tickets are \$32.50-\$58. Call 512-7770 or visit www.bestofbroadway-sf.com.

Harvey Milk returns



Beginning next week, the New Conservatory Theatre Center is bringing back a musical from its 1999 season, *The Harvey Milk Show — A Passion Play*, this time in a concert version, as part of its *In Concert* series.

With book and lyrics by Dan Pruitt and music by Patrick Hutchinson, the show is based on the life of the San Francisco Supervisor who was California's first openly gay elected official. George Quick (left) plays Harvey Milk, and Steve Rhyne (right) plays his assassin, Dan White; all the other characters are composites.

The return engagement (directed by Dennis Lickteig, choreographed by Jane Zaban, musical direction by Mark Hansen) begins previews Wed., May 17, opens Sat., May 20, and runs through June 24. For tickets (\$13-30), call 861-8974. ▼

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How do you solve a problem like Maria?

Not with this production of 'The Sound of Music'



Richard Chamberlain and Meg Tolin in *The Sound of Music*

by Richard Dodds

Maybe you've heard about *Singalong-a-Sound of Music* in London, a kind of *Rocky Horror* experience for the "Edelweiss" crowd.

Every weekend, hundreds turn up dressed as nuns and Nazis and brown paper packages tied up with string to lustily sing along to the subtitled lyrics in a specially prepared print of the 1965 movie. It's supposed to be headed to San Francisco, but unfortunately, Richard Chamberlain and company got here first.

Surely the audience could put more life into the material than does this limp touring version of the recent Broadway revival. From Chamberlain's hammy performance to the pallid Maria of Meg Tolin to the ineffectual staging by Susan M. Schulman to the cheesy sets credited to Heidi Ettinger, this

Sound of Music barely squeaks by as passable entertainment.

We might as well face the fact that every five years or so there is going to be another revival of *The Sound of Music* knocking at our door. Marie Osmond headlined the most recent revival to play San Francisco, and a few years before that, Debbie Boone took the show on the road. While you may wince at the notion of encountering these sugar-plum fairies, I'm here to tell you that their productions were considerably more effective than the current offering.

If there is a lesson here, it is that there is a reason that Maria has always been considered the starring role, the place where a production's driving personality should be found. But with a wan voice that throws away the title song and a perky-pleasant personality that isn't enough to carry a show, Tolin's Maria doesn't pass muster.

On the other hand, Chamberlain tries to earn his star billing by inflating Capt. von Trapp in ways that only undermine the character. It's not a great role, but to

serve the show, it has to be played seriously, even stoically. For some reason, Chamberlain thinks he must telegraph every emotion and reaction to the point where the performance can't recover from its artifice.

There is something both cloying and unfocused in Schulman's direction that can almost feel lackadaisical. *The Sound of Music* is a musical that can push happy buttons with audiences, but Schulman doesn't always seem to realize what those buttons are. In scene after scene, the payoff is lost through bad choices and sloppy staging.

There is one number that survives this neglect. In "Do-Re-Mi," Tolin's Maria and the von Trapp children crank up the energy to sell the song. Yes, it's as sugary as hell, but it wakes up a production that's often too listless even to be saccharine. ▶

The Sound of Music will run through May 14 at the Golden Gate Theatre. Tickets are \$17-\$69.50. Call 512-7770.

Saga of Sebastian

'Raised in Captivity'

by Richard Dodds

In *Raised in Captivity*, Nicky Silver offers an uneasy blend of absurdism and sentiment. At least the blend seems uneasy in the production the Inquiline Theatre Company is presenting at the Shelton Theatre.

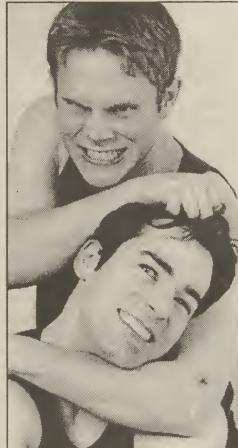
In fact, it was a blend that impressed critics when the play opened in New York in 1995, so it is at least possible to imagine that the script has something to say, and in an interesting way. But working with this kind of darkly neurotic whimsy requires a fine tuning that is often missing here.

While there are moments when Silver's off-kilter humor comes through, other moments when he desperately wants to be taken seriously emerge as gratuitous embarrassments. Both the cast and the director can share the blame, though Silver has concocted some tricky dramatic hoops that he expects us to jump through.

This family drama takes its cue from the lunatic world of Christopher Durang, in which dysfunction treads a fine line between the recognizable and the outrageous. But unlike Durang, who sends whatever messages he harbors through his humor, Silver puts on the comedic brakes when it's time for a sermon.

The central character in *Raised in Captivity* is Sebastian, a gay man in his 30s who has been sexually and emotionally celibate since the death of his lover from AIDS 11 years before. "I have no contact with anyone," the character says, "including myself."

Sebastian is forced into a reunion with his manic weight-obessed twin sister following the



Andrew Bayers and David Scamardo in *Raised in Captivity*

death of their mother in a freak shower accident — although she does return as a ghost to reveal a horrifying secret about the twins' father. Also on hand are Sebastian's emotionally unstable therapist, his sister's teeth-hating dentist husband, and a pen-pal convict who provides Sebastian with his only hint of human contact.

The performer most adept at nailing the Silver style is Tom Jerman, who plays the dentist with a comic finesse and commitment that makes the character's quasimad behavior somehow plausible. That innate sense of insanity is missing from David Scamardo's strenuous turn as Sebastian. It's too easy to see the actor at work, and the character's neurotic ramblings aren't particularly funny

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Community

photo: Ned Sublette

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Jesus, Churchill, Adam and Steve

New Conservatory season 2000-01

by Richard Dodds

New Conservatory Theatre Center is continuing to stretch the definition of gay theater in its just-announced 2000-2001 Pride Season. Plays that were not considered gay during their New York runs are in a slate that also includes plays that are gay to the bone.

In addition to the six plays of the Pride subscription series, the season includes two special attractions. One stars former child actor Danny Pintauro (*Who's the Boss*), who came out in the pages of the *National Enquirer*, and the other is a vehicle for Dean Goodman, a veteran theater critic and occasional actor.

Here's a brief look at the sixth Pride Season, which the theater has dubbed *Body & Soul*:

- *Corpus Christi* (Oct. 11-Jan. 6) — Bay Area premiere of Terrence McNally's controversial re-casting of the story of Jesus in a contemporary gay setting.

- *Debunking Love* (Nov. 8-Jan. 6) — World premiere of a new

Francisco playwright Prince Golmivilas' comedy about a young Asian-American novelist dealing with writer's block, rice queens, snow queens, and neurotic friends.

- *Snakebit* (Jan. 24-March 24) — West Coast premiere of David Marshall Grant's recent off-Broadway hit about the collision of straight and gay cultures among friends in the time of AIDS.

- *Martin Yesterday* (Feb. 14-April 7) — West Coast premiere of Canadian playwright Brad Fraser's drama about sex and politics, as a thirtysomething gay man looking for stability mistakenly thinks he's found it with a city official harboring destructive secrets.

- *Cloud 9* (April 25-June 23, 2001) — Caryl Churchill's modern farce about sexual politics, from an 1880 British outpost in "darkest Africa" to present-day London, in which gender is a topsy-turvy affair.

- *The Most Fabulous Story Ever Told* (May 9-July 14, 2001) — The West Coast premiere of James Still's play.

comedy by Paul Rudnick (*Jeffrey*), in which Adam and Steve share the Garden of Eden with lesbian couple Jane and Mabel before the characters fast-forward into contemporary society.

Here are the two special-event productions that are not part of the subscription series:

- *Visiting Mr. Green* (Aug. 10-Sept. 10) — West Coast premiere of Jeff Baron's recent off-Broadway comedy-drama about an elderly New Yorker (Dean Goodman) whose forced relationship with a gay yuppie leads them to unexpected places.

- *The Velocity of Gary (Not His Real Name)* (Sept. 6-Sept. 30) — Former child star Danny Pintauro stars as a down-on-his-luck gay hustler with a heart of gold in the West Coast premiere of James Still's play.

Series subscriptions (\$85-\$225) and single tickets (\$14-\$25) are available by calling the NCTC box office at 861-8972. ▼



Alan Tudyk and Jay Goede in a scene from the New York production of *The Most Fabulous Story Ever Told*

Captivity

◀ page 36

because they don't seem to be coming from a real place within the performer.

As the deeply-in-need-of-therapy therapist, Linda Lowry's performance grows in comic depth as the character deteriorates into a one-woman Greek tragedy. Ashley Hayes, as Sebastian's sister, is manic and shrill, which may be true to the character, but produces only the reactions you expect from manic and shrill. Andrew Bayers, in the dual role of a gay hustler and Sebastian's pen pal,

comes closest in the cast at handling the play's serious side.

The production doesn't benefit from Carl Baker's awkward set that involves dragging a giant box around the stage. Nor does director Colman Domingo's choice to have the performers deliver sections of dialogue as asides to the audience enhance the situation. It is a device that was soon suppressing laughter even among the highly partisan opening-night audience. ▼

Raised in Captivity will run at the Shelton Theatre through May 28. Tickets are \$15 and \$20. Call 289-2260.

EVENT

'Formula' for a blast

If recent history at SFMOMA is any indicator, the big *Formula* dance party coming up at the museum on Friday, May 19 will deliver a pure art high. More than just putting a DJ in an art space, the nearly all-night bash is being organized as "a multi-dimensional art + dance music event with two conceptual arenas featuring DJs, live PAs, performance art, visuals, intelligent lighting, video games and more."

Many will recall how fans of video-art god Bill Viola raved about the museum's last big shindig, *RGB*, which went down last July. Now it's conceptual-art godfather Sol LeWitt's turn to receive the royal electronic treatment, courtesy of the



DJ Mark Ambrose of London will spin at SFMOMA's *Formula*

fun folks at SFMOMA and Blasthaus. The two organizations consistently work together to pull off extravagant, high-tech, high-energy, artsy-fartsy affairs populated by everyone from hard-core ravers to trendy South Park digital people to bewildered spectators who seem to have no idea how they got in, where they're at, or what the meaning is of all the craziness going on around them.

Grab tickets now or you won't get in; last summer's affair saw hundreds turned away for lack of space. ▼

Formula, featuring the art of Sol LeWitt along with dancing to techno, trance and breakbeats by DJ Stacey Pullen, takes place on Friday, May 19, at the San Francisco Museum of Modern Art, 151 Third St. \$20. 9 p.m.-4 a.m. Info/tix: 789-7690; surf www.blasthaus.com.

DJ Stacey Pullen of Detroit will also spin.

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The final days

by Victoria A. Brownworth

The world didn't come to an end when the planets lined up on Cinco de Mayo. In fact, the planetary shift seems to have brightened more than the skies. *Party of Five*, *Beverly Hills 90210*, *Boy Meets World* and *The Elián Gonzalez Saga* all had their series finales last week. (We think Time Warner pulled the plug on ABC just so it wouldn't have to see Elián on at least one network.) Our short attention spans have returned just in time for May sweeps.

President Clinton's film debut was worth repeat viewings. Now we know the Prez has a sense of humor — after all, Monica Lewinsky was his girlfriend. But *The Final Days*, the short film starring Clinton (with cameos by members of the Washington press corps, Hillary, Kevin Spacey and Oscar), produced for the last White House correspondents' dinner of the Clinton Presidency, was hilarious. Jay Leno, who hosted the event, was utterly upstaged. We found Clinton's delivery of a slew of self-deprecating jokes equally fine. Our favorite line of the evening: Clinton noted that there were only seven more months of his presidency and abjured the Republicans — "So much to investigate, so little time." For example, said Clinton, "I've lost ten pounds in the last month." Pause. "Where did they go?"

Great humor, fabulous timing. We say forget being Hillary's househusband, go for the stand-up circuit.

Of course, the non-story of the week was *The Millennium March* — better known as the event that wasn't. The build-up was excruciating. HRC's Elizabeth Birch kept popping up on TV no one watches like Marley's ghost, talking about the *Equality Rocks* concert as if it were the march. We were appalled at her girlish squeal when she told ABC's *World News Now* anchor Anderson Cooper (his mother is Gloria Vanderbilt, so he

is unfazed by celebrity), "I mean, Garth Brooks will be there." Be still my heart.

Our favorite disastrous interview was the morning of the march — cutiepie Soledad O'Brien (we want to know if her parents were '60s radicals and named her accordingly), Saturday host of the *Today* show, had Birch and Melissa Etheridge on for a nanosecond. She asked Birch about the purpose of the march and was so obviously bored by the non-answer that she directed the rest of her questions to Etheridge — focusing on the concert. Then Soledad asked Etheridge to sing her signature song, "Come to My Window." Remember when there were movements?

(Or have we seen too many interviews with David Crosby lately?) This isn't even an overt queer song. But then the Millennium March was the covert march for assimilation, so we suppose it was appropriate.

May we also say for the record that Melissa's new femme look isn't? She had on more makeup at 7 a.m. than RuPaul does on a Saturday night, and it looked silly. Plus someone needs to tell these girls that the Gap ads that say everybody in khaki mean everybody who doesn't have an ass like Mount Rushmore.

Disney World on the Mall

What coverage there was of the march got trumped by Clinton's movie. Pop politics reigned supreme in the After Party. That creepy California threesome, Ellen, Anne and Betty — the DeGenerate family — were everywhere, but were especially tedious on *Access Hollywood* and *ET* (and may we ask why coverage of a queer march was relegated to tabloid celebrity TV?). Ellen looks like tired trade these days —

though who wouldn't be, spending so much time with Mom. Memo to Anne: Stop the Adoring Girlfriend look. That worked for the first five minutes. You're a terrific actress and a person in your own right. Stop being Ellen's sycophant.

Meanwhile, we were scouring the TV coverage for even a glimpse of a drag queen, or a boy in a thong, or a topless leather dyke — any leather dyke — at the march. The coverage looked seriously straight (and amazingly white). The only way we knew it was a queer event and not Disney

World was the occasional pink triangle. Otherwise, all those babies and rainbow everything made Washington look like a theme park. The whole thing gave us more chills than the release of *Jaws* on DVD.

Speaking of chills, we got a little frisson from *Will & Grace* this week. We liked the internalized irony of Will and Jack protesting their favorite TV show cutting a scene of two gay men kissing. Their trip to the network got them the brush-off from a gay hireling. So, as they bitch about it on the street, they spy NBC's *Today* show weatherguy, Al Roker, and Jack takes the microphone to complain. Then Will takes the bull by the proverbial horns and kisses Jack — a real lip-smacker — in front of the cameras. Two gay men kissing on TV, after all.

It's intriguing how *W&G* deflected the criticism the show has gotten for not showing either Will or Jack in any sexual scenes; Grace has been in bed with several men throughout the show's two seasons and has even been in a sort of clinch with Karen. By showing Will and Jack kissing, they indeed broke the TV taboo. But by showing two men whom the audience knows are friends, they deleted any sexual tension from the moment. Neat trick. Let's hope for better



Salma Hayek and Jeanne Tripplehorn in *Time Code*

next season.

W&G also took on the ex-gay movement in its other new episode — quite fabulously. Neil Patrick Harris (the former Doogie Howser and late of the canceled

Stark Raving Mad, where he played the queerest straight guy since Niles Crane on *Frasier*) as an ex-gay leader was inspired casting. But we liked Karen playing an lesbian straying back to her dyke roots. Our favorite line: "When do I get to French kiss a girl?" She described how she'd like to be "dressed in leather riding a Harley behind Angelina Jolie" (sorry, we think that spot has been taken by Brother Dearest). Karen also joked, "Look at me, I'm a lesbian comedian — I'm Ellen." No dear, you're funny. And Ellen hasn't been that in a loooong time.

Tongues untied

Speaking of straight girls French kissing each other, Salma Hayek and Jeanne Tripplehorn were on *Access Hollywood* discussing their roles as lesbian lovers in the new split-screen, all ad-lib Mike Figgis film, *Time Code*. Tripplehorn, who played Sharon Stone's Sapphic love interest in *Basic Instinct*, explained to *AH* host Nancy O'Dell that she "isn't gay" and that she had just finished telling that to Hayek when they had to do a scene. "And then she gives me tongue," says Tripple-

horn. "It was a juicy kiss," Hayek demurred. "Well, this was all you wanted to know about the movie, right?" Tripplehorn asked O'Dell. "You're right," O'Dell responded.

Meanwhile, Dr. Laura (go ahead, hiss, get it out of your system) was on the *Today* show plugging her new book on parenthood. Katie Couric gets the wimp-out award for not even mentioning the whole anti-gay debate. Talking tough to Dr. Laura for Katie meant arguing that it's a good thing for children to see their mothers working. We assume Couric didn't delve into the debacle because with all her recent shows on colon cancer, one asshole seems much like another.

Speaking of assholes, Barbara Walters interviewed George Bush and wife Laura for *20/20* Friday (like we would stay in on Cinco de Mayo to see this!). Walters looked down home in khakis (she can wear them) and denim shirt. She tried to pin Dubya on the gay issue, asking numerous questions, but he squirmed away, talking vaguely about sin, and only conceded that meeting with the Log Cabinettes had given him some insights. Not many, however, if sin remains his vantage point.

Our favorite question was Barbara asking the Bush Baby if he were smarter than Gore. Because it wasn't multiple choice, he

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FILM

Men in uniform

'Beau Travail' at the Castro

by Brandon Judell

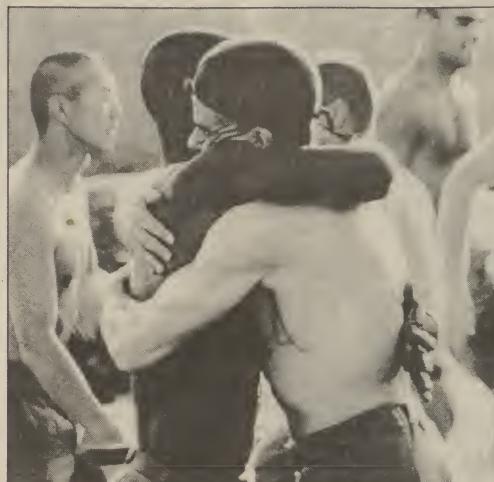
For those of you unaware that Herman Melville was queer at heart and that his novella *Billy Budd* bristled with same-sex tension, just browse the indispensible *The Gay and Lesbian Literary Heritage*. Here Robert K. Martin notes, "Billy Budd, the 'new' homosexual, is a victim of everyone around him. Too beautiful, too 'rosy,' too androgynous, he cannot offer an effective alternative to the masculine authority of the ship." Out of necessity, he was hung. With a rope, that is.

This novella — which has already inspired Benjamin Britten's 1951 opera with a libretto by E.M. Forster, plus the superb 1962 film directed by Peter Ustinov and starring the beyond-gorgeous Terence Stamp — has now taken hold of French director Claire Denis, who is no newcomer to quirky homosexual subject matter (e.g. *I Can't Sleep*). What she has

done is, she has landlocked the once-seaborne Billy Budd.

Beau Travail, opening Friday for a week's run at the Castro Theatre, Melville's sailors are now members of the French Foreign Legion in the East African enclave of Djibouti. This brigade of wired-up testosterone is being ruggedly trained nonstop. They must crawl under wires and climb hills, plus swim and fight, all of which they do in a mostly shirtless and sweaty state.

Their trainer, the sullen, tightly muscular Sergeant Galoup (Denis Lavant), a man with a bite worse than his bark and a face only a mother can love, suddenly sees his isolated and controlled world come unhinged with the arrival of a new recruit, the quietly heroic Gilles Sentain (Grégoire Colin). Galoup instantly becomes obsessed with this young man ("I feel something vague and menacing take over me") and sets out to destroy him. Of course, the Galoup/Sentain coupling mirrors the

Galoup (Denis Lavant) embracing a Legionnaire in *Beau Travail*

Claggart/Budd pairing, so don't expect a finale with a gay wedding in Vermont.

But do anticipate being overtaken by one of the most gloriously homoerotic features to greet the new millennium. Men in uniform. Men halfway out of uniform. Men constantly beating

down. And plenty of passions that are never sated.

Beau Travail winds up being a minor classic made from a minor classic, and that's no mean feat. ▶

Beau Travail opens Friday, May 12 at the Castro Theatre.

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Jack Smith

◀ Arts cover

at the Plaster Foundation (1970) and *The Secret of Rented Island* (1977); and two classics of Hollywood art high and low, the cheesy Maria Montez vehicle *Arabian Nights* and Sternberg's *The Devil Is a Woman*, both treasured by Smith and highly influential on his work.

Flaming Creatures (1963) was not his first film; that distinction belongs to *The Buzzards of Baghdad* (1951-56). But it is still his most notorious, not only because it convincingly broke a number of taboos, but also because it was banned practically every place it was shown. This included, of all places, the halls of Congress, where it was denigrated by the desiccated Strom Thurmond in an anti-porn tirade. (Technically, it's still banned, but don't expect the police, or Strom, to show up at the screening.)

Dream world

By all accounts, Smith was difficult but charismatic, a magical trickster presence maniacally involved in all kinds of projects at all times. Never far from poverty in spite of a few grants here and there, he was gifted in seducing actors and friends to work for free and in "appropriating" materials he needed for his art. For *Creatures* and the films that followed, he used cheap, sometimes discarded, color reversal stock to immortalize the drag queens, mermaids, vampires, naked poets, and

other "creatures" who populate his films. The effect is of a dream that stubbornly resists consciousness, the imagery sometimes subtle and painterly, sometimes stark and high-contrast in rendering the filmmaker's ecstasy-drenched demimondes.

Smith was raised on Hollywood kitsch, and the imagery of 1940s movie monsters and especially his patron saint Maria Montez — to whom he built an altar and prayed — inspired him. Always a good talker, he insisted on Montez's importance as an actress to all who would listen (and there were many). He called her "the Holy One" and "the Miraculous One." After a screening of one of her films, he told a friend, "The Miraculous One was raging and flaming. Those are the standards for art."

Smith's own standards for art let him refashion Montez and the whole ethos of tinny Orientalia, low-budget intrigues, and what he called Universal's "cowhide thongs and cardboard sets" into Dionysian revels that were both wild camp and subtle polemic in upsetting an overflowing apple cart of norms, heterosexuality, narrative, social and sexual and aesthetic repressions. The world as seen in his films is a comic collage of fake history and fake culture, reduced to pathetic backdrops before which his "creatures" — mystery-gendered Frankenstein assemblages of makeup and rags — heroically writhe.

Much of his work is about the importance of style and, specifically,

the pose; he practically rubs our noses in the idea that logic and progress and movement are always secondary to experience and stasis and the tableau, as long as it's beautiful. His films are at once coy and brazen. Their much-vaunted orgies and nudity (which some courts called "hardcore," with nothing in the films to support that) appear sometimes in flashes, where you have to squint to see it; or there may be a dick or a breast wagging quietly in the corner of a frame chiefly occupied by a prodigious drag queen dressed as a mermaid.

As serious as he was about his own work, Smith did not view it as inviolate. His view of an ideal world of constant change and pleasure no doubt played into his peculiar, perhaps unique, habit of re-editing some of his work while it was being projected. According

to archivist/restorationist Jerry Tartaglia, Smith developed a lightning-fast technique of removing a take-up reel during projection and reslicing whole sections before they were sucked back onto the other reel and onto the theater screen.

Spooks arise

Flaming Creatures was shot, appropriately enough, on top of a movie theater in the Lower East Side. Unable to corral the real Maria Montez, Smith settled for Francis Francine, the drag-queen sheriff of Warhol's *Lonesome Cowboys*, as a stand-in. Miss Francine prances around in a broadcloth turban, posing, applying lipstick, and eventually succumbing to the cruelties of a transvestite vampire who rises from an Ed Wood-style paper coffin. If this sounds like an

A scene from Jack Smith's *Flaming Creatures* (1963)

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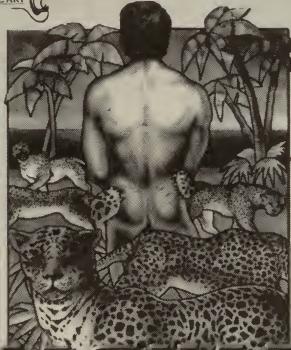
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Better living through chemistry

by Deborah Peifer

When I read Bett Reece Johnson's second novel, *The Woman Who Rode to the Moon* (Cleis), I was so impressed I had to read the first as well. *The Woman Who Knew Too Much*, also from Cleis Press, is an extraordinary mystery. Imagine a chemist who comes up (pun intended) with an even more effective Viagra-type drug that has just a few unpleasant side effects, including a need to disembowel one's partner during sex, and a private organization with more power and fewer scruples than the CIA that wants more than anything to make a fortune on this drug, and you've got the setting for a terrifying novel. Johnson's characters are vivid and so real that I'm sure I've met some of these people, and afraid that I've met some others. I knew Johnson had to be a woman with plenty to say, and I wanted to hear it. Here's some of our e-interview.

Deborah Peifer: Why did you decide to write a mystery?

Bett Reece Johnson: It was 1996. I'd been through a series of devastating disasters and calamities, was at an impasse in my life. Looking back, it seems to me the universe had just lost patience with me, like maybe the goddess was tired of hearing all my excuses about why I still hadn't written that novel I'd set out to write. So she got serious, threw every adversity at me that a middle-of-the-road, working professional wakes up in the wee hours and dreads. Nightmare stuff. I can see now that it took events of that magnitude to push me down the road I should've taken much earlier — that is, to make a serious commitment to

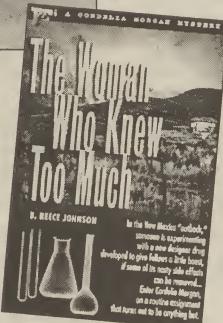


Bett Reece Johnson

writing as a life's work. Not writing academic lit-crit, or writing part-time or peripherally or as a hobby, not stealing evenings writing until you can quit your day job. But doing it like you believe it's as important as you've always said it was, writing full-time, every day, and living in a piano box on the street to do it, if it comes to that. And it very nearly did at one point. And still might. I walked off and left everything I'd known behind. It was the kind of decision that the people who love you will do their best to talk you out of.

Cordelia Morgan is an extraordinary character. Can you talk a little about her and how she evolved?

The first draft, written in fits and starts over a period of years while teaching, didn't contain



Cordelia at all, only Jet. After I'd moved to New Mexico to write full-time and was rewriting the whole thing, Cordelia just appeared out of thin air, so to speak, as I sat down at the computer one morning to begin reworking a new chapter. She began as a voice. One from a place I don't really know much about, somewhere at the center of a deep anger I had, and basically all I did was take dictation.

I'm glad I listened. Cord's helped me work through a lot of my dark times. I think she's the Medusa in all of us, the dark side that wants justice and has everything it takes to make it happen when the more familiar, more acceptable means don't work. I like Cord a lot, but she's not a warm, cuddly sweetie you'd want to curl up with at night, is she? Not unless you like sleeping with cobras.

What is your take on contemporary

dyke mysteries? What writers, straight or bent, do you read?

I don't myself habitually read generic "lesbian mysteries," simply because I find them too pat, too much written to a formula (and the tacit sex scene is one of the givens, isn't it?). On the other hand, mysteries that have lesbians as their protagonists are a different cat altogether — I'm thinking of Scopettone, Abigail Padgett, Nicola Griffith, J. M. Redmann. I enjoy them immensely. Good stories, good writing.

I'll always choose to read a woman writer over a male writer, all other things being equal. But things are still not quite equal yet, are they? For example, if I feel the need to read the best dialogue I can find in a mystery, I'll read Elmore Leonard and be dazzled by a master magician getting every nuance in perfect pitch. If I want a hit of the best of the literary stylists, I'll read Cormac McCarthy. When I need a swift kick and a reminder that good writing is honest writing, I'll read Dorothy Allison.

Keeping an eye on what's happening with the mainstream mystery, I'll read Grafton, Nevada Barr, Mike Connelly, Lee Child. I like Carol O'Connor for her moxie Mallory, and Ruth Rendell gets my vote as the reigning queen of how elegant and complex a mystery can be.

What's next for you?

I expect to keep writing the Cordelia Morgan mysteries as long as there are readers who want to read them and a publisher interested in publishing them. I signed on with Cleis Press for four books, and I just finished the third a couple of weeks ago. It's a narrative based (very loosely) on the true story of a woman called "the trunk murderer," who was accused and convicted of killing her two best friends back in 1931. This one's set in California, just south of the Bay Area, near Monterey. Its working title is *The Woman Who Killed Daddy*, though I'm not sure if that's how it will finally see light. It's scheduled to come out this fall. ▼

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Denounced, cut, burned but triumphant

'The Passion of Joan of Arc' on DVD

by Gary Morris

In spite of the hype, DVD is more often promise than fulfillment. Many, perhaps most, of the films presented in the latest video medium contain only the film, with the draw being the clear digital sound and the sharpest visuals available, which for many consumers is lure enough. Some companies, fortunately, take the medium's interactive possibilities and great storage capacity more seriously.

Criterion's *The Passion of Joan of Arc* is a stellar example of the full exploitation of DVD. This cineaste's dream has a gorgeous transfer of the film itself, taken from a restored version of the single good print available, as well as a quite extraordinary array of extras. These include three full audio tracks: the silent version, one with Richard Einhorn's stunning *Voices of Light* musical soundtrack, and another with informative commentary by Danish film scholar Casper Tybjerg. There are French intertitles and optional English subtitles. There's a history of the production design with rare stills; a history of the film's many versions, with clips; an essay by Richard Einhorn on the film, and a video essay on the music; a demonstration of the restoration process with scene-by-scene comparisons; an audio interview with Helene Falconetti, daughter of the film's star; and even a libretto booklet for the *Voices of Light* score. If these aren't enticement enough, consider the disc's affordability. Listed at \$39.95, it's widely available for under \$30 on the Internet. Not bad for one of cinema's supreme achievements.

Carl Dreyer's 1928 masterpiece about the trial and death of France's 15th-century warrior-maiden reverses the cliché that "life imitates art." Like Joan, it was "denounced, cut, and burned," a story told at length on this DVD that in its way is as fascinating as the film itself. The denunciation came early, when French nationalists objected to the idea of a Dane, and a non-Catholic one at that, interpreting the history of their beloved Joan. After its release, English censors objected to what it saw as unacceptably negative portrayals of the English forces who were partly responsible — in alliance with the corrupt French Church — for the death of Joan.

Slash and burn

In a famously grueling sequence, Joan's arm is seen in close-up being cut — stabbed, really — for bloodletting. The film suffered a similar fate, repeatedly. The Archbishop of Paris's demand for changes was only the beginning of a series of mutilations. In 1933, the film, which failed at the box office in spite of many glowing reviews, resurfaced in a truncated version (82 minutes cut to 61) featuring the prattlings of a radio announcer, of all things. In 1951, yet another version appeared with different cuts, new subtitles, and interpolated shots of stained glass and other images.

Fire was also an important part of the film's history. Dreyer's original negative was destroyed the same year of the film's release at the German studio UFA. The director managed to construct a new negative out of alternate

takes, but that negative, too, was believed destroyed at a fire at the French studio where it was housed. A variety of versions made the rounds of cinema clubs and hospitals over the next decades, and some who saw the film during these problematic screenings must have wondered what the fuss was all about, given the pathetic condition of these prints.

In a surprise discovery that parallels Joan's resurrection (as a historical hero) and transcendence, a complete original print of Dreyer's original cut was found in a Norwegian mental hospital closet in 1981. The print had apparently been ordered by a doctor there in the 1930s; after an unknown number of screenings, it was stuck in the closet and forgotten for perhaps five decades. This version, called the "Oslo print" to distinguish it from its many predecessors, had some damage but was digitally restored to pristine condition with 20,320 individual changes.

Dreyer would go on to create at least three classics of world cinema (*Day of Wrath*, *Ordet*, and *Gertrud*), but in some ways this is his most radical film. He rejected the label of "avant garde" applied to it, no doubt because this ghettoized a film he saw as above all a human document. It's hard to think of a better term, however, for the film's visual style. There's the famous use (some said overuse) of close-ups; surprising images such as the "upside-down and backward" shot of English soldiers, or the swinging camera that makes a building appear to be moving.

Emotional life

If Dreyer disliked "avant garde," he did agree with "documentary" as a description, albeit more an "emotional documentary" than a "real" one. The film supports this in many respects. Dreyer drew almost entirely on transcripts of Joan's 1429 trial for his dialogue. He refused to allow his actors to use makeup, an unheard-of conceit at that time, but one made possible by the recent introduction of panchromatic film. He even dropped the credits — they were later restored — in order to increase the viewer's belief in the story. He also disavowed musical scores (though the film was presented with them) as distracting and antithetical to the reality of the onscreen world. (It's fortunate that Dreyer's opinion didn't deter Richard Einhorn from creating his *Voices of Light* accompaniment. Performed by the vocal group Anonymous 4, soloist Susan Narucki, and the Radio Netherlands Philharmonic and Choir, the score resonates with sweeping medieval harmonies and a majestic solemnity that's a fine match for the film.)

Dreyer's demand for realism dictated some bizarre strategies. The actors were signed exclusively to him for the film's shooting time from May to November 1927, so they had to "live" their roles to the point of keeping their hair cut so it never appeared to change. This was understandable for the lower churchmen who wore visible tonsures — bald heads with a fringe of hair. But Dreyer also demanded that the higher officials keep their tonsures cut, in spite of the fact that they were invisible under the grandiose caps they wore

throughout. The cast occasionally got back at him, at least verbally. They secretly began referring to him as "Gruyere" because the set had as many "holes" (trenches Dreyer built for making low-angle shots) as Swiss cheese.

In spite of the film's realism — helped immeasurably by Rudolph Mate's brilliant cinematography — it's also one of the most stylized, unrealistic films in the annals of cinema. Production designer Hermann Warm, famous for his expressionist sets for *The Cabinet of Dr. Caligari*, based his work here on a combination of medieval woodcuts and the then-voguish surrealist movement. This is seen in the otherworldly white architecture that recalls the still, strange world of painters like Delvaux or De Chirico, as well as off-kilter images such as the two mismatched windows shown behind Joan.

Dreyer's goal of immersing the viewer in the story wasn't so complete that he didn't introduce anachronisms: in one scene, an interrogator is shown wearing 20th-century eyeglasses. This kind of sudden, unsettling detail can be seen as an example of the godlike Dreyer in such control he can afford to be perverse (if briefly), but also as a way of introducing yet another level of disturbance to an audience already unhinged by the suffocating number of close-ups.

Dreyer was always known as a controlling, dictatorial director, and with a then-vast budget of \$7



million francs (which bloated to \$9 million by the end of shooting), he was allowed some luxuries that few filmmakers would see, before or since. He had an enormous, expensive three-dimensional set built, almost none of which is seen in recognizable form in the movie (much to the producers' chagrin). He shot reams of film, which unexpectedly paid off later when he was forced to construct a new negative out of the ample supply of alternate takes. The film's over 1,300 individual shots is more than twice the number found in an average feature of the time.

Much has been made of the film's unusual number of close-ups; this was a strategy Dreyer felt was not only appropriate, but one that would become common as cinema matured. That did not happen, of course, but the film's use of close-ups is among the

most harrowing, claustrophobic ever. Rather than use the device as punctuation, or as a high point, Dreyer uses it to drag the viewer into the psyche of the subject. Renée Falconetti's face, with its uncanny glowing eyes and mournful looks, proved an ideal map for the emotional territory the director wanted to explore. This performance has rightly been called one of cinema's greatest.

"The close-quarter combat between Joan and her judges" is how Dreyer described his vision of the film, but the "combat" takes place mostly on a spiritual plane, in the sorrowful stares and sudden illuminations that cross the face of Falconetti intercut with the warts-and-all faces of her tormentors. This doesn't prevent the director from making grim hints at more visceral horrors, as in the montage of torture devices to be used on Joan cross-cut with her face, or in the violent peasant uprising triggered by her death. But the thrust of the film is the power of spiritual opposition to earthly ambition and corruption, a theme so pervasive and felt that even the architecture supports it. Joan is seen mostly in isolated shots, emblems of her lonely battle against the church and the military, but behind her, the viewer is always aware of the serene, almost glowing white walls, a constant reminder of Joan's purity and transcendence in the face of corrupt earthly forces. ▼

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OUT & ABOUT



Nancy Ng of
Unbound Spirit
Dance Co. performs
in *Tradewinds 2000*
at SomArts
Cultural Center.
See Thursday.

Marty Sohn

Calendare by Mark Mardon

A shaman's song

Synchronicity has been lately ruling my life. Threads keep coming back around and connecting. Friends from the past turn up when least expected and most welcomed. Themes assert and reassess themselves as if by supernatural will.

One such theme is shamanism, which for some reason figures prominently in San Francisco's underground art scene. There's a thriving community of magikal queer spirits in this town, people creating spells through their art, challenging and changing the way people perceive and inhabit the world.

Recently a particularly powerful alchemical spirit popped onto my radar screen after a long time away. **Gabriel Todd** first captured my attention with his buoyant personality and boundless creative energy a few years ago when I took a class from him at **Jon Sims Center for the Performing Arts**, an organization that nurtures queer artists. He was just a pup, but he had a bewitching way of getting us to sing in multi-part improvised harmonies, stomp and clap out complex rhythms, and practice contact improvisation. He loved engaging in public theatrics, entertaining passers-by on street corners, in subways, and in front of City Hall. These were not political statements; they were spontaneous eruptions of art, subversions of the norm, spectacle for its own sake.

Todd disappeared from the city for a while, taking his cheery spirit, beautiful voice, and skillful dance moves with him on a cross-country journey. Now he's back, more playful than ever. With the help of his company, **Freaksoul Project**, he's bringing to life the semi-autobiographical story of his shamanic journey through life. He's corralled a skilled group of young dancers, singers, musicians and storytellers to present a work-in-progress at the Sims Center, "Confessions of a Songbird Strangler." Its the tale of Uma Dare (performed by Todd), "and the flight of his dreaming body through the streets of the city, beneath the streets to the underground transit system," where he meets a host of funky, poetic souls who challenge him in diverse ways.

Last weekend in rehearsal with Freaksoul at 848 Community Space, where Todd is temporarily in residence, Todd and company displayed remarkable finesse and cohesion in their movement, theatriics, and rock-band instrumentalism, despite a seemingly ragged story idea. Todd's talent has been expertly shaped by such performance-art luminaries as Keith Henessey, Sara Shelton Mann of Contraband, John Weaver, Liz Roman, Kathleen Hermeszor, and Scott Wells, among many others. Their influence works like a spell through Todd. Expect his show to captivate you with soaring vocals, experimental film, and tumbling torsos. Expect magic. ▼



Gabriel Todd

Fri 12

Shelton Theatre

Inquiline Theatre Company presents Nicky Silver's very queer "Raised in Captivity," directed by Colman Domingo. Estranged twins Sebastian and Bernadette Bliss are reunited at the funeral of their mother, who has been killed by an errant showerhead. Sebastian, celibate since the death of his lover, Simon, finds solace in the company of his sister, her husband, his therapist, his mother's ghost, a convicted murderer, and a street hustler named Roger. \$20 (\$15 Sun.). 8pm. Thru May 28. 533 Sutter St. (at Powell). 289-2260.

Dance Mission Center

Choreographer/dancer Sonya Delvalle presents *Déjà Entendu* ("Already Heard"), movement inspired by Finnish and French-Canadian folksongs. Performed by Brian Fisher, Brandon Freeman, Felipe Sacon, and Yuki Fujimoto (ODC/SF); Erika Johnson (Diablo Ballet); Jasdion Caldeira (Compagnie de Danse L'Astragale, Montréal, Québec); Suzanne Gallo and Frank Shawl, and 10 dancers from the Berkeley Ballet Theater. \$15. 8pm. Also on 5/13 @ 8pm & 5/14 @ 7pm. 3316 24th St. (at Mission). 826-4401.

Yerba Buena Center

Michael Smuin and Smuin Ballet/SF present *Quattro a Verdi*, *Pinocchio*, and *The Young Person's Guide to the Orchestra*. \$30 & \$35. 8pm. Also 5/13 @ 2pm & 8pm, and 5/14 @ 2pm. Yerba Buena Center for the Arts, 700 Howard St. 978-2787.

SomArts Cultural Center

"Close Encounters of the Third World," a collaborative, high-energy romp produced by Asian American Theater Company and Asian Pacific Islander Cultural Center, in association with Latina Theater Lab, Culture Clash, and 18 Mighty Mountain Warriors. Comedy sketches, monologues, and musical numbers create images of life in the Asian Pacific Islander American and Chicano/Latino communities, and the two groups' interactions with each other. \$19 Fri.; \$22 Sat.; \$16 Sun. 8pm (7pm Sun.). Thru May 14. 934 Brannan St. Tix: 440-5545.

A Different Light

Reading & book signing: *Out & About Campus: Personal Accounts by Lesbian, Gay, Bisexual & Transgender College Students*, with Kim Howard and Annie Stevens. Free. 7:30pm. 489 Castro St. 431-0891.

Old First Church

Concert: The Cypress String Quartet play works by Mozart, Schubert, Stravinsky and Beethoven. \$9 (\$7 students/seniors). 8pm. 1751 Sacramento St. (at 17th). 422-1212.

to St. 474-1608.

Sat 13

Fort Mason Center

Orchidmania's 11th Annual Mother's Day Sale, featuring unusual and rare plants for collectors, potting media and supplies, free advice from orchid experts and bargain Cymbidiums. Orchidmania is a nonprofit corporation supporting grassroots AIDS prevention and education organizations in the US, Latin America and Southeast Asia through the sale of orchids donated by commercial and individual growers around the world. Free admission, 10am-5pm; \$20 breakfast preview, 9am (Sat. only). Also on 5/14. Golden Gate Room, Fort Mason Center. Info: 841-1678; www.orchids.org.

Gay Asian Pacific Alliance

"GAPA Open House/BBQ." Find out what GAPA has to offer — socials, cultural activities, community activism — something for everyone. Hosted by Miss GAPA 1999, Holly Peño. Free. 4-7pm. 140 Eureka St. (btwn 18th & 19th). Info: 282-GAPA; email_gapa@slip.net.

ATA Gallery

Other Cinema revives the 1968 psychedelic erotic thriller "The Touchables," directed by Robert Freeman. A gang of British party girls kidnap their favorite rock star and shack up with him in a big shagalicious plastic bubble. High camp; pop-art sets; Pink Floyd music. Mod dress encouraged. \$5. 8pm. 922 Valencia St. 824-3890.

Trinity Episcopal Church

Chanticleer, the acclaimed a cappella ensemble, perform *Ardo D' Amore* ("I Burn with Love"), a selection of traditional Italian Renaissance madrigals based on the romantic verse of two rival poets, Giovanni Battista Guarini and Torquato Tasso. \$21, \$29, & \$32. 7pm. Also on May 20 at 8pm. 1678 Bush St. (at Gough). 392-4400.

San Leandro Community Church

Lavender Seniors of the East Bay hold their monthly potluck for gays, lesbians, bisexuals and transgender people over the age of 55. Free (bring food dish or beverage). 12 noon. 1395 Bancroft Ave., San Leandro. Info: (510) 667-9655. Call to arrange ride from BART to the church or to inquire about volunteer opportunities.

Sun 14

Plush Room

Scrumble Koldewyn (formerly of the Cockettes) and Cindy Goldfield (twice recipient of Critics' Circle Award for musical performance) perform songs

of our mothers and our mothers' mothers from the first half of the last century. \$15 cover; 2-drink minimum. 8pm. 940 Sutter St. 885-2800.

PFLAG/St. Francis Church

Parents, Families and Friends of Lesbians and Gays presents Mother's Day speaker Ede Imeri, whose son came out to her when he was 15. She'll tell her powerful story, which she relates to high school classes. Free. 2-3pm support group meet; 3-4pm program, meets at St. Francis Lutheran Church, 152 Church St. (at Market). 921-8850.

Congregation Beth Shalom

Reading & book signing: *Between Sodom and Eden: A Gay Journey Through Today's Changing Israel* (Columbia University Press). Since Israel repealed its sodomy laws in 1988, its queer community has won many rights. Walzer interviewed more than 100 Israelis and Palestinians to understand the transformation. Co-sponsored by the LGBT Chavurah of Congregation Beth Shalom, Young Adults Beth Shalom, and New Generations, a part of the New Israel Fund. Free (donations encouraged). Noon-2pm. 1301 Clement St. (off 14th Ave.). RSVP: 221-8736, ext. 231.

Mon 15

Piaf's

QComedy.com openly presents "Gay Comedy Showcase," hosted by Dan Rothenberg. Featuring DeeDee Flores, Pippi Lovestock, Lori Chapman, Julie Goldman, Jung Park, and Heather Gold. \$5. 8pm. 1686 Market St. (at Gough). 541-5610.

Green Room

The Left Coast Chamber Ensemble perform the world premiere of Bay Area composer Ross Bauer's "Pulse," along with a commissioned work by Martha Callison Horst and a piece by Terry Riley, one of the pioneers of the minimal movement in western concert music. \$15 (\$12 students/seniors). 8pm. War Memorial Performing Arts Center, 2nd floor, 401 Van Ness Ave. (near McAllister). 642-8054.

Tue 16

Modern Times Bookstore

Reading & book signing: "Period" by Dennis Cooper, the last in Cooper's series of queer novels (including *Closer*, *Frisk*, *Try and Guide*) exploring themes of sex and death, youth culture, and the search for the ineffable, perfect object of desire. Free. 7:30pm. 888 Valencia St. (at 20th St.). 282-9246.

SF State University

"The Dostoyevsky Project," a theatrical adaptation of selected pieces from Fyodor Dostoyevsky's literary repertoire, featuring characters and plots from lesser-known works such as *The Crocodile*, *White Nights*, and *The House of the Dead*, as well as from *Crime and Punishment* and *Notes from the Underground*. Although Dostoyevsky never wrote a play, his characters and their concerns lend themselves to the stage. Presented by the Theatre Arts Dept. Free. 7pm. Thru 5/20 (times vary). Room CA 21, Creative Arts



Vocolot, the women's a cappella group, enliven A Traveling Jewish Theatre. See Wednesday.

Gabriel Todd's "Confessions of a Songbird Strangler" takes place at 8:30 p.m. on Friday, May 12 at the Jons Sims Center, 1519 Mission St. \$5-\$10 donation.



Bandon Freeman and Felipe Sacon dance in Sonya Delwaide's *Déjà Étendu* ("Already Heard") at Dance Mission Center. See Friday.

Bldg., San Francisco State University, 1600 Holloway. 338-1341.

War Memorial Veterans Building

Opening: "Four Women Artists of Visual Aid," an exhibition in conjunction with a Women's Philharmonic Benefit Performance (to take place May 26). Painting and sculpture by Barbara Cooper, Donna Haggerty, Margaret Herscher, and Nancer LeMoins explore the themes of life, womanhood and illness. Visual Aid encourages artists with life-threatening illnesses to continue their creative work. Free. 8am-10pm daily. Lobby, 410 Van Ness Ave. Info: 777-8242.

Eureka Valley Rec & Park Center

Harvey Milk Institute workshop: "Social Theatre 101" with Saun-Toy Trotter, for youth 25 and under only. Learn theatrical techniques to promote social justice. Free. 6-9pm. 100 Collingwood (at 18th St.). Info: 552-7200.

Wed 17

New Conservatory Theatre Center

Preview; return engagement: "The Harvey Milk Show — a passion play," the musical rendition of Milk's life and times. Book & lyrics by Dan Pruitt; music by Patrick Hutchinson. Directed by Dennis Lickteig. \$13-\$30. 8pm (2pm Sun.). Previews thru May 19. Opens May 20; runs thru June 24. 25 Van Ness Ave. (near Market). 861-8972.

F. Allen Sawyer's *Whatever Happened to Sister George* previews Thursday at Theatre Rhinoceros.



Kent Taylor

New Conservatory Theatre Center

Opening: Visual Aid sponsors "The Figurative and Narrative," an exhibition of painting and collage by David Faulk, David King, and Devon Raphael. Their work "explores the silent discourse between captured figures on canvas and the observers at large." 9am-5pm Mon.-Sat. 25 Van Ness Ave.

A Traveling Jewish Theatre

Vocolot, the women's a cappella group, present lush sounds drawing on ancient and contemporary sources, blending elements of folk, jazz, gospel, doo-wop, liturgy and world music. \$12. 8pm. 470 Florida St. 399-1809.

Gershwin Theatre

42nd Street Moon presents George and Ira Gershwin's "Funny Face," a romantic, light-hearted gem from 1927. Starring Martin Lewis and Lianne Marie Dobbs in the roles made famous by Fred and Adele Astaire. Directed by Bonnie Hellman; music direction by Brandon Adams; choreography by Berle Davis. \$22 Wed.; \$32 Thu.; \$35 all other performances (\$28 seniors/students). 8pm (6pm Sat.; 2pm & 7pm Sun.). 2350 Turk St. (west of Masonic). 441-3687.

Disney auditions at A.C.T.

Disney's *Beauty and the Beast* holds open auditions for male and female singers of all vocal ranges and physical types. Prepare up-tempo ballad, preferably standard Broadway music that highlights voice range. The show runs June 8-July 9 in SF. 9:30am sign-up; 10am auditions. A.C.T. administrative offices, 30 Grant Ave.

Thu 18

Theatre Rhinoceros

Preview: "Whatever Happened to Sister George," a new comedy by F. Allen Sawyer that pays tribute to the lesbian inhabitants of the Celluloid Closet. Referencing such lesbian classics as "The Killing of Sister George," "The Children's Hour," and "The Hunger," Sawyer explores what might have happened had the producers of "Ellen" gotten their hands on a Donna Reed-era TV show. Starring Ginger Eckert, Elizabeth Marie, Connie Noble, Sandy Schlechter and Stephanie Taylor. Puppets by Ennio. \$12-\$22. 8pm. Preview also on May 19. Opens May 20 (thru June 17). 2926 16th St. 861-5079.

SomArts Cultural Center

"Tradewinds 2000," featuring works by Asian Pacific Islander choreographers Eri Majima, Patrick Makuakane, Claudine Naganuma, and Koichi Tamano along with the companies Unbound Spirit Dance Co., Harupin Ha Anoku Butoh, and Na Lei Hulu I Ka Wekiu. \$12 adv.; \$14 door. 8pm. \$934 Brannan St. (at 8th St.). 441-8831.

Disney auditions at A.C.T.

Disney's *Beauty and the Beast* holds open auditions for male and female singers with strong ballet and jazz techniques; should be able to sing well. Men possessing strong acrobatic skills be prepared to demonstrate same. Women bring character shoes with heels; men bring jazz shoes or sneakers. Be prepared to sing/show voice range. The show runs June 8-July 9 in SF. Women: 9:30am sign-up; 10am auditions. Men: 1:30pm sign-up; 2pm auditions. A.C.T. administrative offices, 30 Grant Ave.

U.C. Theatre, Berkeley

"Follow Me Home," a defiant, humorous, poetic tale exploring race and identity. It tells the story of four artists and their journey across the American landscape. They are joined by Evey (Alfre Woodard), an enigmatic woman on a journey of her own. Directed by Peter Bratt. A benefit for Speak Out, a nonprofit artists agency working with young people nationwide. \$10 adv.; \$12 door; \$7 youth 17 & under. 7:30pm. 2036 University Ave., Berkeley. (510) 601-0182.

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Drummer 2000 and ABW revisited

by Mister Marcus

While all the talk about town is concentrated on International Mr. Leather 2000 in Chicago in just two weeks, let it not be forgotten that a string of city, state and regional Mr. Drummer and (in some cases) Drummer Boy contests will be taking place. In fact, one just happened last Thursday, May 4. The Mr. San Francisco Drummer and Drummer Boy contests took place at Daddy's Bar. It was produced by Eric Keith, Mr. SF Drummer 1999, with a little help from his friends.

A healthy crowd was on hand to see Niq Shelby and George Kelly compete for the "Mister" title and Stuart Donat and Terry Gauchat compete for the "boy" title. When it was learned that Lenny Broberg was called to duty in an emergency situation, Werner Tillinger saved the day by stepping in as the master of ceremonies.

The space at Daddy's being limited, the contestants' fantasy presentations were read aloud instead of enacted on all fronts. As is traditional these days, it seems, shot after shot of an adult liquid was sent to the stage throughout the evening; so as the night progressed, Werner literally waxed "eloquently" and we're all glad his dog "Fido" didn't see the show!

The crowd was with it all the way. They cheered lustily for their favorite candidate(s). The judges say it was no easy task choosing from the dazzling pulchritude on stage.

Eric Keith gave a very nice "stepping aside" speech. Eric does not dwell on himself — he thanked everyone *but* himself for a great year with the title. What a sport!

When "Biff" the tally master finished her duties, the results were announced: Niq Shelbi is Mr. SF Drummer, and Terry Gauchat is the SF Drummer Boy. The two will advance to compete for the Northern California Drummer ti-



Niq Shelby (standing) won the Mr. SF Drummer 2000 title, and Terry Gauchat the SF Drummer Boy 2000 title, last Thursday, May 4 at Daddy's. Both will compete for the Northern California Drummer titles in July.

ties to be held later this year — and by the way, Int'l. Mr. Drummer Fraser Picard will be here to help with the judging.

San Francisco was not alone in staging a Drummer show. Also this past weekend, the Mr. Pennsylvania Drummer and Drummer Boy contests took place at Leather Central in Pittsburgh, Pennsylvania, but at my deadline, no results had been received.

The first two regional contests will take place on the same weekend (May 19-21):

Mr. Gulf Coast Drummer in Dallas, Texas and Mr. Southwest Drummer in Phoenix, Arizona. No details have been furnished on either event, but it will be interesting to see who emerges victorious.

In case you're traveling around the country and want to take in all the sights, sounds, and smells of the Drummer contests, the remainder of the schedule is as follows:

Mr. Southeast Drummer in Atlanta, June 16-18;

Mr. Mid-Atlantic Drummer & Boy in Baltimore, July 7-9;

Great Lakes Drummer in Columbus, Ohio, July 21-23;

Mr. New England Drummer at the Boston Ramrod, July 29;

Mr. Northern California Drummer in San Francisco, July 28-30 (in conjunction with the Leather Daddy Contest and the Dore Alley Fair);

Mr. Canadian Drummer in Vancouver, British Columbia, August 4-6;

Mr. Florida Drummer in St. Petersburg, Florida, also Aug 4-6 (but subject to change).

For you international jet-setters, there will also be a Mr. Europe Drummer (I'll have more info to share with you at a later date), and a Mr. South Africa Drummer in Capetown.

As of this writing, there has not yet been a Mr. Southern California Drummer scheduled, nor a Mr. Northeast Drummer (New York) contest either.

To keep up with developments, click on: www.drummer.com. You'll find hotel rates, package options, schedule of events and the contestants as they are chosen in the respective regions.

Back to the ABW

American Brotherhood Weekend 2000 is history, but the memory of a wonderful, spirited event will never be forgotten. There were at least 17 Int'l. Mr. Leather 2000 contestants there, all "networking" with one another and very, very visible. Considering there were at least four I.M.L. judges there as well, no opportunity was lost to talk with them.

The contests were held in the afternoons of Saturday and Sunday at the Improv Comedy Club, a venue that has become too small for the ABW crowd, which grows each year. Even so, the staff of that venue are gay-friendly, and the ABW weekend package included a brunch on both days.

All the "usual suspects" were there, and everyone was giddy. Jo

next page ►

EVENTURES IN LEATHER

Thursday, May 11

Mr. November 2001 on the South of Market bare chest calendar will be chosen tonight at the Powerhouse. With judges Lance Brittain, Wolf Sterling and Greg Pennington. Win \$100, fame, sometimes even a divorce!

Saturday, May 13

Whoop it up at the Chicago Eagle Bar as they celebrate their 6th Anniversary. Congratulations!

Sunday, May 14

Constantines MC beer/soda bust at the Eagle, 1500-1800, \$8 beer/soda galore. No other info furnished.

Thursday, May 18

Final bare-chest contest for the season. Choosing Mr. December 2001 tonight at 2100. Next: Coverman chosen on June 1.

Weekend, May 19-21

Mr. Gulf Coast Drummer regional at the Dallas Eagle, and Mr. Southwest Drummer in Phoenix.

No details on either contest at my deadline.

Golden Gate Guards MC and the Loboc MC (Orange County) team up for this weekend to visit Yosemite, there to lust in loftier heights of Yosemite's grandeur.

Mr. West Virginia Drummer and Drummer Boy contests take place at the Tap Room bar in Charleston. Meet & greet on Friday. Boy contest on Saturday. Drummer Man contest on Sunday. For info email to: wmrtopman@aol.com.

Friday, May 19

Exiles SF monthly gathering, featuring "Electricity" by Ruth Marks at the Women's Bldg. Doors open 1930, program at 2000. Ruth will demonstrate violet wands, swatters, crank boxes, relaxe-cisor, tens unit, etc. Ouch!

All six Mr. SF Leather contestants join to have a fundraiser and to send off three who will compete — Lance Gear, Bob Miller and Rob Esmonde. Be there!

Saturday, May 20

The new Russian River Eagle is supposed to be having their grand opening party tonight, but at my deadline, no confirmation had been made.

Boo Party (boot wear mandatory!) at a South of Market location. For invite and location, call 292-3223.

Stranded in Philly? Mr. and Ms. Philadelphia Leather Mark Cady and JoAnn Wadsworth are staging a leather master/slave auction tonight. Raftles, de-frock Mark with your bids, and a \$5 beer/soda bust. From 2100-2300. Check it out, and say hi to Jimmy!

PORN

French pastries

by John F. Karr

Chi Chi LaRue's recent videos have struck me as rather impersonal. The large cast epics he's been churning out certainly show a high degree of professionalism. That's the LaRue hallmark, expediency. But he seems to be caught up in Bigger Faster Harder. His multi-performer couplings are athletic events, as he works his men through a breathless multiplicity of positions. In a typical Chi Chi onslaught, sensuality and interpersonal connection are all too frequently lost, and what's left is merely the mechanics of sex. Love of men, glory in their bodies, fascination with the way they make out — absent.

While the highly-touted *Steele Ranger* is a typical example of Chi Chi's bumper-car approach to sex, the completely untouted *Off the Streets - Paris* offers several hypnotic scenes of men luxuriating in the essence of male sexuality. Both are products of Channel 1 Releasing.

Until its final scene, *Steele Ranger* is in a rush. It depicts a typical day in a national park, in which rangers neglect their duties to make out, married men escape their shrewish wives to make out, friends console themselves over a companion's disappearance into the scary forest by making out, and the Head Ranger, upon rescuing the lost hiker, offers a sort of consolation not prescribed in his government handbook. In other word, *Steele Ranger* is rife with incident. Plenty of big guys, big dicks, novel body couplings, and an omniscient camera eye. Yet most of it remains incident, as if Chi Chi were working from a checklist.

In the first scene, for instance, Head Ranger Chris Steele chastises

es three lads for beating off together. "This is a family place," he sternly tells them, but within seconds, he's got his dick in the mouth of one of the kids. Gazing across at the other two, he notices, "You boys got big cocks." But does that lead them on, coax them forward? The next thing we see is everybody nude and conjoined in a suck-and-fuckathon. Whatever happened in-between isn't depicted, perhaps deemed too incidental by the director, always in a rush to reach the Main Event. It's a pretty scenic fuck, but undermined by abrupt treatment.

So it goes, as four erstwhile effective scenes are humbled by

Chi Chi's attention deficit disorder. As well as a dash of misogyny. The shrill wives complain, and the men call them "fucking cunts," before asking each other, "Without pussy, what would we fuck?" Duh: each other (although, typically, we aren't shown just how the guys get into it). I hate LaRue's repeated cutting to the complaining wives as their husbands make out, and I hate the lads in the video's first scene pretending to be aroused by hetero porn. The script is credited to performer Doug Jeffries, and both he and LaRue need to reexamine how they present women in gay porn, and how they use straight-boy fantasies.

All this is redeemed by the video's finale, in which a winsome young blond named Kyle Kennedy makes an appreciable debut. He's kind of a lesser Danny Summers, immediately likable, and an excellent foil to Steele. The kid's a swell cocksucker, and comes up smiling. He responds easily to Steele's provocative dirty talk, although he can't quite keep a straight face when pretending he's never been fucked. It adds a vulnerability and playfulness that's generally lacking in LaRue's work.



although here the director uncharacteristically yet thankfully allows the scene the time span it needs, and the internal continuity to support it.

Come together

Off The Streets - Paris is a curious little video. It's only 50 minutes long, and only one of its five scenes includes any penetrative sex. The rest is all buddies jacking off together with such strongly focused attitude that you don't notice the action isn't prelude to fucking. Especially the first scene, with guest star Joshua Scott throwing his most intense attitude at a handsome and chiseled Marine type. They kiss deeply, turn each other on by turning themselves on, do some psychic dick-merging, if you know what I mean. Note: Scott wears knee-high leather boots. Note: partner keeps his jockeys on, cupping his genitals. Later on, a second couple reenacts this scene, providing some variants of hearty nipple-work and foreskin play. Note: shaved crotch and at least a foot of dick on this lanky dude.

I like this sort of extended jerkoff action — I like watching men aroused, appraising and appreciating their cocks, pumping the energy out of them and delivering it to their buddy as they luxuriate in the steamy atmosphere of cockworld. And that's what several scenes of this video serve up, and which Chi Chi has graciously filmed in long, uninterrupted takes that let the homo-eros flow. ▼

Karrnal Knowledge



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Mister Marcus

◀ previous page

Blas, Ms. San Diego Leather, innocently asked one of the judges if he'd like to see her "Calvins," whereupon the judge retorted: "Would you like to see my Joe Boxers?" They both dropped their drawers and the paparazzi descended upon them with glee. Mike Siemer and Bruce Chopnik terrorized the populace, including all the vanilla people who were loitering in the capital for that ridiculous Millennium March on Washington.

A dozen or so lesbians from New Jersey, who were also at the Washington Plaza, trucked in a load of Coors Light and ensnared Mr. Chopnik with little protest. They weren't alone: along with them came a couple of New Jersey hunks, one of whom dragged La Chopnik into a closet while the Coors/Dyke party was raging in that suite. Whether Mike Siemer "scored" is dubious, but since he's married, I am hoping his marital bliss was not compromised because of his trailer-trash endeavors. (He never reads this column anyway, so why not let it all out?)

A certain leather title holder from the "ancient" days tried real hard to entrap Randie Smith, the new American Leatherboy, but his sponsors and ABW officials put the



SF Drummer contestants George Kelly (upper) and Stuart Donat (lower) received applause last Thursday, May 4.

squash on that endeavor, tsk tsk.

And in last week's listing of the judges, I failed to include one of my favorite people, Ms. Pat Baille. Yes, she was there, bubbly as ever. It was a great weekend. You should try to go next year!

Congratulations in order:

It's always a delight to report the good news: Last week, Bob Maddox, co-founder of the world-famous Male Hide Leathers in

Chicago, announced the sale of that establishment to Osito, Inc., a Chicago group which includes that cute Bill Kelly, a former Mr. Cell Block Leather, and his two partners.

A two-year transition period will give ample time for Maddox to complete the turn-over to Osito. Meanwhile, the dashing Mr. Kelly and his partners have established www.malehide.com, so Male Hide goes on line effective with I.M.L. weekend. Stay tuned.

Congratulations to Bill and his partners. And to Bob Maddox, thanks for a great 28 years of impeccable service to the community. You're another of the leather nation's unsung heroes.

And since we're in Chicago, congratulations to the Cell Block on their fifth anniversary, which took place just last night, and to the Chicago Eagle, celebrating their sixth this coming Saturday, May 13.

Also, kudos to the Faultline Bar in Los Angeles. Last week, they launched free American Sign Language classes every Tuesday! That's good news for those people tired of resorting to note pads and pens to communicate with the hearing impaired. Now, will any bar in San Francisco take up the challenge and establish similar classes here? They'd be doing both hearing and non-hearing leather people a much-needed service. ▼

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UNDERWEAR
BUDDIES

Ballet pathétique

'Tchaikovsky – The Mystery of Life & Death'

by Stephanie von Buchau

Distressed as I am to have missed the journalistic scoop of 2000, Western Civilization as we know it did not come to an end last Tuesday night when the Eifman Ballet of St. Petersburg made its local debut at the Palace of Fine Arts with Boris Eifman's evening-length meditation on homosexuality and creativity, *Tchaikovsky — The Mystery of Life and Death*.

Tchaikovsky appeared for three performances — the opening night was a sea of delirious Slavic babbling, and San Francisco Ballet's Russian dancers were sprinkled throughout the auditorium — trailing mano-a-mano reviews from New York's top guns. *The New Yorker's* acerbic Joan Acocella thought the whole thing sucked, but not literally, alas; she scolded Eifman for his gloom-and-doom take on faggotry, never mind his impossibly unmusical choreography. *The Times'* Anna Kisselgoff thinks Eifman is "the ballet world's major choreographer." She, on the other hand, is the one who hated Mark Morris for years because of *his* musicality.

Having seen, enjoyed and laughed through a good portion of *Tchaikovsky*, the bottom line is that it is no more a ballet than *Evita* is an opera. Or, more precisely, it is a ballet exactly as *Evita* is an opera, a thoroughly late-20th century, pop/performance art take on a 19th-century classical art form. To judge Eifman's *Tchaikovsky* by the standards that composer set in *Nutcracker*, *Sleeping Beauty* and *Swan Lake* is to realize the chasm between art and piffle. Yet, if you have been eating roots and berries in the Kalahari desert for ten years, a Big Mac might taste like ambrosia.

And that is how you have to judge Eifman's work. He may be the McDonald's of ballet, but McDonald's satisfies millions — including people in China and France, where the fabulous indigenous cuisine ought to make them know better. Or, as Sir Toby Belch so trenchantly puts it, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" Cakes and ale (and Big Macs, too) are what Eifman and company are all about, pleasing the groundlings and stirring up the libido in the name of passion and spirituality. Think of *Hamlet*, with the Danish prince and Horatio as more than best friends, while Rosencrantz and Guildenstern get it on graphically behind an arras, and you'll get the idea. Or, if you prefer an historical ballet perspective, Eifman is the Béjart of 2000.

Tangled web

Why Eifman chose this particular route — the sexual explanation of creativity is as old as it is shallow, but maybe it still was news in Russia in 1993 — I can't say. He's married and appears to be straight, but he can make a queer ballet with the best of them. (Although if you insist on paralyzing good taste with your homoeroticism, stick with Vladimir Anguelov's *Impetuous* for SFB.) I'm not sure whether it was unfortunate or lucky that the most interesting and involving parts of *Tchaikovsky*, stunning in their assertive crassness, were the three scenes in which the composer (Al-

bert Galichanin) finally marries the madwoman who has been pursuing him, only to be tangled in her wedding veil as if in a noose; and the two frankly homoerotic scenes in Act Two.

The first, to the "Elegy" from *Serenade for Strings* (yes, that thud was Balanchine rolling over in his grave), finds Tchaikovsky confronting his same-sex desires. As he slumps in a reverie downstage, his alter-ego (the vibrant Igor Markov, who looks like a cross between Leo DiCaprio and Vincent Perez) stalks the arrogant ballet "Prince," who is working at a barre upstairs. Markov circles him hungrily until a beautiful young ballerina enters to dance conventionally with the Prince, while Markov tries to tear his love object from her arms.

Defeated, but perhaps enlightened, Tchaikovsky attempts once more to unite with his wife (Yelena Kuzmina), who has just been seen (to the opening fanfare from

Capriccio Italien) copulating with three strangers. Unsuccessful — apparently this ill-fated marriage never was consummated — the composer moves on to a gambling den, where the all-male corps strips down to leather-bar harnesses, and a whole lotta shakin' goes on. Kitschy, lurid and as obvious as dog poop on the sidewalk, the scene is still a humpy hoot. The men in this company can't dance worth beans — I didn't see a closed fifth position all night, and their lack of *plié* made my knees hurt — but they look hot, the same way that Béjart's Jorge Donn was hot, even with his love handles and lack of turnout.

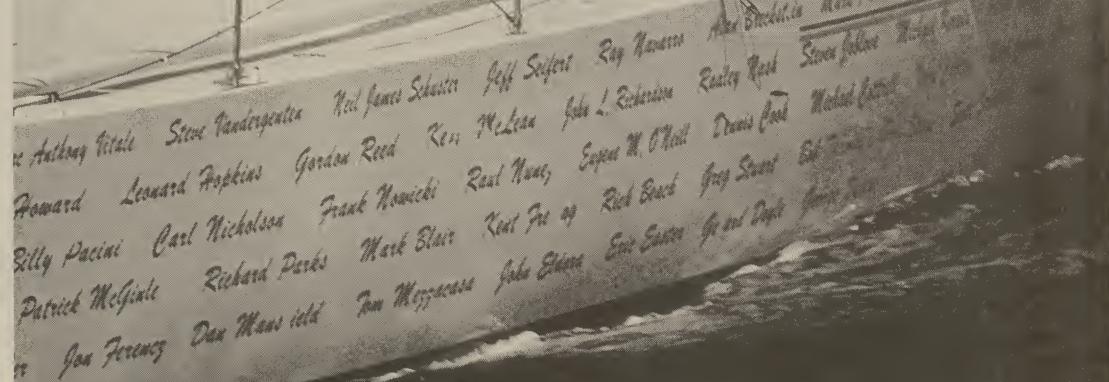
By now you get the idea. If you accept Eifman at his own assessment — as a passionate, spiritual, quasi-dissident who fought for his shallow, banal ideas for 17 years in an inhospitable Soviet system, only to find redemption on Western tours, where the critics sneer

page 49 ►



Albert Galichanin with Igor Markov of Eifman Ballet of St. Petersburg

Valentin Baranovsky



On July 12, 1997, the 9-member HIV+ crew of *The Survivor* completed the 2,261 mile Trans-Pacific Yacht Race from California to Hawaii. Their journey took 10 days, 6 hours, and 12 minutes. The hull of *The Survivor* was covered with the names of friends who had lost their battle with AIDS. These "Angels on the Hull" accompanied the crew through the long days and nights of their odyssey, inspiring them to succeed. Boehringer Ingelheim and Roxane Laboratories applaud the efforts of *Get Challenged* and all HIV+ men and women — not just for surviving, but for achieving. *The Survivor* will sail again in the 1999 Trans-Pac race. For more information, call 1-800-328-4102 or visit www.rocktheboat.net.



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Top Gunn

A talk with San Francisco poet Thom Gunn

by Jim Nawrocki

Boss Cupid by Thom Gunn; Farar, Straus and Giroux; \$22

Thom Gunn's new collection of poems, *Boss Cupid*, is a welcome addition to a body of work that has established him as one of the most important poets writing in English. Since his first book, *Fighting Terms* (1954), Gunn has published eight other collections, as well as a book of essays. He has been anthologized in the Norton Anthology of English Literature, and his *Collected Poems* were published in 1993. Both of these achievements amount to a kind of literary canonization, and Gunn's lifetime of work certainly justifies this recognition.

The poems in *Boss Cupid* return to many of the themes that have appeared in Gunn's earlier work — mythology, the death of fellow poets and close friends, the

life of the writer, the lure of drugs, and the power of love. These are poems that span vast distances. They are elegies, retrospective and reflective of times past, and friends and loves long gone. They are forward-looking as well, sometimes playful and even humorous. They sparkle with arresting clarity and beauty. Gunn's versatility allows him to move with ease between the demands of formalism and the spontaneity of the "found poem."

A native of England, Gunn has made his home in San Francisco since the early 1960s. He arrived in the Bay Area to teach literature and writing at the University of California at Berkeley. He has now retired from teaching. *Boss Cupid* is his latest collection since *The Man with Night Sweats* (1992), and like that collection, it is in a large part a reflection on the losses that AIDS has brought to the lives of gay men. But it is also a meditation on love and its conse-

quences, the "cupid" of the book's title who appears again and again in these poems.

In a recent conversation at his home, Gunn reflected on his new book and his career as a poet. Asked about the gay themes in *Boss Cupid* and *The Man with Night Sweats*, Gunn points out that he did not feel he could write about gay subject matter in his early years as a poet. The censorship battles provoked by the vivid sexuality in such works as Joyce's *Ulysses* and the novels of D.H. Lawrence were relatively fresh in his memory when he began to write. The controversy surrounding the publication of Allen Ginsberg's *Howl* in 1956 highlighted the issue even more. Gunn, who was just beginning his teaching career, was fearful that revelations about his sexuality might cost him his job. He says now that those fears were unfounded. "In retrospect, I realize that all of my colleagues realized I was queer, and

they were positively delighted to have a homosexual poet [on the faculty].

Cold trail

"I am a gay writer," he says. "I write about gay themes. I don't mind that so long as it can be admitted

that some of my writing is not about gay subject matter. I don't think in these terms, as if [gay themes] are a separate kind of subject matter." Gunn notes with some amusement that critics and scholars have at times tried to find clues about his sexuality in his earliest work, when in fact there were none there.

But the gay themes are strong in *Boss Cupid*, and the people and places that Gunn has known in San Francisco provide much of the inspiration for the poems in the new collection. In poems such as "Front Bar of the Lone Star," "Coffee on Cole" and "In the Post Office," Gunn makes references to San Francisco locales in order to explore the psychic territory of our daily encounters and transactions.

When asked about his creative process and the sources of his poems, Gunn confesses that he finds the question difficult to answer. "Every poem, like every play, like every novel, has a different kind of genesis. Sometimes you'll find that you have a subject for years, and you just didn't think of it as a subject... and then you pick it up years later." He notes that many of the people in his poems are composites. He cites the poem "7 a.m. in the bar" as a work that has "several points of origin," based on three people he'd encountered at a particular place.

Gunn points out that some of the poems in the new collection are "found poems," written in the voices of particularly memorable friends and lovers he's known. In "A Los Angeles Childhood," for example, Gunn presents the unsettling life story of a young man as Gunn heard it. The words are spare, even harsh, and they resonate with raw honesty. Gunn recalls being captivated by those words, and compelled to preserve them. "I wrote it down to record it [in a notebook]," he says, "and looking back at it a few days later, I realized it was a poem."

Gunn also addresses drugs as an influence on his life and his work. At least two of the poems in *Boss Cupid* are reflections of his experience with speed and "angel dust." Gunn has high praise for certain drugs. "They've always been a tremendous help," he says. "It started in the '60s with acid. We all took a lot of acid and saw a lot of strange things. Drugs are very interesting in terms of providing experience." But he says he finds it impossible to actually write under their influence. "Ginsberg apparently wrote some of his poems while on acid; I find that inconceivable. Kerouac apparently did a lot of writing on speed; I



Poet Thom Gunn

find that inconceivable."

Speed limit

Gunn admits to experimenting with drugs while writing, and says the results didn't encourage him to continue. "Part of the trouble with speed is that things seem to be too easy," he

says. "What's good about writing, when it is good, is that there is some difficulty to get over, some obstacle that you have to overcome."

Gunn certainly tackles some challenging, even controversial subject matter in *Boss Cupid*. In a group of five poems called "Troubadour," he presents three "songs for Jeffrey Dahmer," the infamous serial killer from Milwaukee who murdered, dismembered and cannibalized several young men in the early 1990s. Gunn says the poems were originally written for an opera about Dahmer that was to be composed by John Adams.

"I first heard about Dahmer from an article about him written by Patricia Highsmith [author of *The Talented Mr. Ripley*], and I thought this would be a great subject for an opera. It's the story of love at first sight. You see this person, you fall in love, and there's nothing you can do about it. Most of us subscribe to the idea of love at first sight, and it did happen to [Dahmer]. But of course, he took it too far," says Gunn.

In his hands, Dahmer's voice is hauntingly alone and desperate. In "Hitch-hiker," the first of the Dahmer songs, the killer says of his first victim, "As you turn to go/I know that I must keep you, and know how..." The remaining songs delve even further into Dahmer's psyche as he continues his terrible crimes.

Gunn sent the Dahmer poems to Adams, but never heard back from him about the opera. He later learned that Adams had had second thoughts about the project because of the gruesomeness of the subject matter, and Gunn and Adams never pursued the collaboration. In 1998, the songs were set to music by Jay Lyon and performed by Len Moors. It's a tribute to Gunn's talent that the Dahmer poems, dark as they are, still shine with beauty. They confront a terrible thing with unflinching honesty and uncommon perception.

The poems in *Boss Cupid* are fresh and always surprising. There is much to return to in this book. Like the denim-clad, sexy, shaven-headed punk in the painting that adorns the book's cover, Gunn's cupid is "reckless and rough" and ultimately mysterious. Fortunately for us, Thom Gunn probes the mysteries of life, love and death with brilliance and power. ▼

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Welcome guests and star turns

by Philip Campbell

When Michael Tilson Thomas returns to the podium at Davies Symphony Hall this week after a two-and-a-half-month-long hiatus, he probably won't be too surprised that things have been running smoothly without him. His place in the hearts of regular subscribers and the musicians who play for him is secure enough to quell any misgivings about being supplanted. Even the glowing notices and warm response to his most recent stand-in, American conductor David Robertson, can hardly match the genuine star status he enjoys here.

Robertson did generate, in a mere two weeks, the kind of buzz that signals the presence of a major talent. His choice of music was hardly earth-shaking, and he had two guest soloists taking most of the spotlight upon themselves, yet he managed to convey a sureness and grace that made a strong

impression. This was the third appearance the California-born conductor has made with the San Francisco Symphony, and three, it would appear, is the magic number. The press and audiences alike took notice of his boyish looks and stage demeanor as if for the first time.

His career has been moving swiftly since being appointed in 1992 as Music Director of the prestigious Ensemble Intercontemporain in Paris. As that post would indicate, he has achieved international recognition for his alliance with works of the 20th century, but he has also shown a ability with a broader symphonic and operatic repertoire.

Educated at London's Royal Academy of Music, Robertson studied the French horn and composition before turning to conducting. His maestros have included Kiril Kondrashin and Rafael Kubelik, and after a two-year stint as resident conductor of the Jerusalem Symphony Orchestra in the mid-'80s, he embarked



J. Henry Fair

Conductor David Robertson

on a nonstop tour, guesting with the great orchestras and opera houses of North America and Eu-

rope. He will soon debut with the NHK Symphony of Japan. His breathtaking repertory of some 35 operas has ensured his presence at the San Francisco Opera, which has included a 1995 concert with Marilyn Horne, honoring the 50th anniversary of the United Nations, and a return two years later with Verdi's *Rigoletto*. He made his first appearance at the Met with Janacek's *The Makropulos Affair*.

A little surprising, then, that his two-week stand with the SFS this year should include so little music that is usually associated with him. Still, like MTT, Robertson is at ease onstage and always in command. He shares with our own maestro a gracious knack for letting guest artists shine, without losing his own identity. The appearance of violinist Midori during Robertson's first week of concerts was a case in point.

Tender age

Can it be that Midori is actually pushing 30? Her career has certainly grown to full-blown super-

stardom since Zubin Mehta invited her to be a surprise guest soloist with the New York Philharmonic at the tender age of 11. Her first SFS appearance came seven years later, with a performance of the Dvorak Concerto. How pleasing it was to hear her play that same concerto two weeks ago.

Surprisingly, Midori's interpretation of the tuneful Violin Concerto has changed little over the years, but then it is not exactly a psychologically complex work. What remains apparent in her performance is an absolute technical mastery and sweetness of tone. The daunting passagework holds no terror for her, and it is still amazing to witness such strength in one so physically diminutive. Robertson and the orchestra offered her a strong framework, and the ovation warranted an encore, though we didn't get one.

After intermission, Robertson assumed center stage for his own star turn, a knockout reading of Stravinsky's original (1911 version) of the ballet *Petrushka*. Now, Stravinsky is officially MTT territory around these parts, and I don't believe anyone was prepared for such an authoritative reading. Controlling the lassitude of the original orchestration (leaner in the 1947 revision), but allowing all the wonderful effects to register, Robertson certainly gave Tilson Thomas's justifiable reputation in this composer's music a better-than-fair match.

Beefy Mozart

Last week's concerts featured a delicately transparent rendition of Ravel's *Mother Goose Suite* for an opener and a shockingly beefy approach to Mozart's *Piano Concerto No. 20* in D minor as a showcase for soloist Garrick Ohlsson.

There were a few listeners who objected to Ohlsson's large-than-life (arguably inauthentic) take on Mozart's glorious score, but like all great works of art, the Concerto No. 20 is open to interpretation. Using the cadenza of Brahms in the first movement and the cadenza of Beethoven in the third, the prodigious pianist made clear example of the effect Mozart had on both later composers. If there were moments when Ohlsson seemed to be making his point a little too strongly, the ultimate effect was illuminating and exciting. A fresh look at a time-honored hit is quite an achievement in itself.

Robertson closed the concert with a breakneck performance of Schubert's *Symphony No. 5* in B-flat major. The sunny opening Allegro seemed just right, and the following Andante con moto was given plenty of breathing room, but the headlong rush through the closing Allegro vivace gave the horns some trouble, and the conclusion was abrupt, rather than concise. Nevertheless, the Santa Monica-born conductor cemented the goodwill he has been building here with a self-effacing deference to his musicians and a charming lack of pretension.

When Garrick Ohlsson handed him the reading stand from the piano before he started his performance, Robertson gamely took it offstage himself, remarking that the star has a very good memory (the Union stagehands must have plotted), and when it came time for his own solo bow at the end of the evening, he appeared impatient to return to the focus to his players. He's a classy guy, and we look forward to his next visit. ▼

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WARNING: SEVERE AND LIFE-THREATENING SKIN REACTIONS (STEVENS-JOHNSON SYNDROME, TOXIC EPIDERMAL NECROLYSIS), INCLUDING FATAL CASES, HAVE OCCURRED IN PATIENTS TREATED WITH VIRAMUNE® (See WARNINGS)

SEVERE AND LIFE-THREATENING HEPATOTOXICITY, INCLUDING FATAL HEPATIC NECROSIS, HAS OCCURRED IN PATIENTS TREATED WITH VIRAMUNE® (See WARNINGS)

RESISTANT VIRUS EMERGES RAPIDLY AND UNIFORMLY WHEN VIRAMUNE® IS ADMINISTERED AS MONOTHERAPY. THEREFORE, VIRAMUNE® SHOULD ALWAYS BE ADMINISTERED IN COMBINATION WITH ANTRIRETROVIRAL AGENTS.

INDICATIONS AND USAGE: VIRAMUNE® (nevirapine) is indicated for use in combination with other antiretroviral agents for the treatment of HIV-1 infection. This indication is based on analyses of changes in surrogate endpoints. At present, there are no results from controlled clinical trials evaluating the effect of VIRAMUNE® in combination with other antiretroviral agents on the clinical progression of HIV-1 infection, such as the incidence of opportunistic infections or survival. Resistant virus may emerge rapidly and uniformly when VIRAMUNE® is administered as monotherapy. Therefore, VIRAMUNE® should always be administered in combination with at least one additional antiretroviral agent.

CONTRAINDICATIONS: VIRAMUNE® is contraindicated in patients with clinically significant hypersensitivity to any of the components contained in the tablet or the oral suspension.

WARNINGS: Severe and life-threatening skin reactions have occurred in patients treated with VIRAMUNE®, including Stevens-Johnson syndrome and toxic epidermal necrolysis. Fatal cases of toxic epidermal necrolysis have been reported. VIRAMUNE® must be discontinued in patients developing a severe rash or a rash accompanied by constitutional symptoms such as fever, blistering, conjunctivitis, swelling, muscle or joint aches, or general malaise immediately. Monitoring for rash and discontinuing the drug should not occur until the rash has resolved.

DRUG INTERACTIONS: Viramune® is extensively metabolized by the liver and nevirapine metabolites are extensively eliminated by the kidneys. The pharmacokinetics of nevirapine have not been evaluated in patients with either hepatic or renal dysfunction. Therefore, VIRAMUNE® should be used with caution in these patient populations.

The duration of clinical benefit from antiretroviral therapy may be limited. Patients receiving VIRAMUNE® or any other antiretroviral therapy may develop to develop opportunistic infections and other complications of HIV infection, and therefore should remain under close clinical observation by physicians experienced in the treatment of patients with associated HIV disease.

When administering VIRAMUNE® as part of an antiretroviral regimen, the complete product information for each drug component should be consulted before initiation of treatment.

DRUG INTERACTIONS: The induction of CYP3A by nevirapine may result in lower plasma concentrations of other concomitantly administered drugs that are extensively metabolized by CYP3A. Thus, if a patient has been started on a drug regimen for a drug metabolized by CYP3A, and begins treatment with VIRAMUNE®, dose adjustments may be necessary.

Rifampin/Rifabutin: There are insufficient data to assess whether dose adjustments are necessary when nevirapine and rifampin or rifabutin are coadministered. Therefore, these drugs should only be used in combination if clearly indicated and with careful monitoring.

Ketoconazole: VIRAMUNE® and ketoconazole should not be administered concomitantly. Coadministration of nevirapine and ketoconazole resulted in a significant reduction in ketoconazole plasma concentrations. (See CLINICAL PHARMACOLOGY, Drug Interactions.)

Oral Contraceptives: There are no clinical data on the effects of nevirapine on the pharmacokinetics of oral contraceptives.

Nevirapine may decrease plasma concentrations of oral contraceptives (also other hormonal contraceptives); therefore, these drugs should not be administered concomitantly with VIRAMUNE®.

Information for Patients: Patients should be instructed that the major toxicity of VIRAMUNE® is rash and should be advised to promptly notify their physician of any rash. The majority of rashes associated with VIRAMUNE® occur within the first 2 weeks of therapy. Patients should be instructed to report any rash during the two-week lead-in period. The VIRAMUNE® dose should be reduced if the rash remains or increases in severity, or if it is accompanied by constitutional symptoms such as fever, blistering, conjunctivitis, swelling, muscle or joint aches, or general malaise should immediately discontinue medication and consult a physician.

Pregnancy: Women taking VIRAMUNE® (See PRECAUTIONS, Drug Interactions)

Patients should be informed that VIRAMUNE® therapy has not been shown to reduce the risk of transmission of HIV-1 to others through sexual contact or blood contamination. The long term effects of VIRAMUNE® are unknown at this time. VIRAMUNE® is not a cure for HIV-1 infection; patients may continue to experience illness associated with advanced HIV-1 infection, including opportunistic infections. Patients should be informed that the risk of transmission of HIV-1 to others or frequency of transmission of the virus to others should be reduced by using an oral regimen that includes oral liver function test abnormalities, until liver function tests return to baseline values. VIRAMUNE® should be permanently discontinued if liver function abnormalities recur upon re-administration. Patients should be instructed to consult their physician immediately if they experience any of the following symptoms: fever, chills, conjunctivitis, swelling, muscle or joint aches, or general malaise should immediately discontinue medication and consult a physician.

Oral contraceptives as other hormonal methods of birth control should not be used as a method of contraception in women taking VIRAMUNE® (See PRECAUTIONS, Drug Interactions)

Patients should be informed that VIRAMUNE® therapy has not been shown to reduce the risk of transmission of HIV-1 to others through sexual contact or blood contamination. The long term effects of VIRAMUNE® are unknown at this time. VIRAMUNE® is not a cure for HIV-1 infection; patients may continue to experience illness associated with advanced HIV-1 infection, including opportunistic infections. Patients should be informed that the risk of transmission of HIV-1 to others or frequency of transmission of the virus to others should be reduced by using an oral regimen that includes oral liver function test abnormalities, until liver function tests return to baseline values. VIRAMUNE® should be permanently discontinued if liver function abnormalities recur upon re-administration. Patients should not alter the dose without consulting their doctor. If a dose is missed, patients should take the next dose as soon as possible. However, if a dose is skipped, the patient should not double the next dose. Patients should be advised to report to their doctor the use of other oral medications.

Carbamazepine, Mephenesin, Impairment of Fertility: Long-term carcinogenicity studies of nevirapine in animals are currently in progress. In genetic toxicology assays, nevirapine showed no evidence of mutagenic or clastogenic activity in a battery of in vitro and in vivo assays including microbial assays for gene mutation (Ames Salmonella strain and *Escherichia coli*), mammalian cell gene mutation assays (CHO/NGM), cytogenetic assays using a Chinese hamster ovary cell line and a mouse bone marrow micronucleus assay. In reproductive toxicology studies, evidence of teratogenicity and evidence of impairment of fertility was seen in rats. In a dog, a dose-dependent exposure, based on AUC, approximately equivalent to that provided with the recommended clinical dose of VIRAMUNE®.

Pregnancy: Pregnancy Category C. No observable teratogenicity was detected in reproductive studies performed in pregnant rats and rabbits. In rats, a significant decrease in fetal body weight occurred at doses providing systemic exposure approximately 50% higher, based on AUC, than that seen at the recommended human clinical dose.

The maternal and developmental no-observable-effect level dosages in rats and in rabbits provide systemic exposure approximately equivalent to that provided with the recommended daily human dose, based on AUC. There are no adequate and well-controlled studies in pregnant women. VIRAMUNE® should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nursing Mothers: Preliminary results from an ongoing pharmacokinetic study (ACTG 250) of 10 HIV-1-infected pregnant women who were administered a single oral dose of 100 mg nevirapine at a median of 5.8 months gestation before delivery, indicate that the drug is secreted in breast milk. Compared to the recommended daily dose, the median dose excreted by the U.S. Public Health Service Centers for Disease Control and Prevention that HIV-infected mothers not breast-feed their infants to avoid risking postnatal transmission of HIV, mothers should discontinue nursing if they are receiving VIRAMUNE®.

Pediatric Use: Safety was assessed in Trial BI 882 in which patients were followed for a mean duration of 33.9 months (range 6.3 months to 5.3 years), including long-term follow-up in 29 of these patients in Trial BI 892. The most frequently reported adverse events in Trial BI 882 were rash, headache, and diarrhea. The most frequently reported adverse event, the exception of granulocytopenia, which was more commonly observed in children. Serious adverse events were assessed in ACTG 245, a double-blind, placebo controlled trial of VIRAMUNE® (n = 305) in which pediatric patients received combination treatment with VIRAMUNE®. In this trial two patients were reported to experience Stevens-Johnson syndrome or Stevens-Johnson/toxic epidermal necrolysis syndrome. Cases of anaphylaxis, including one case of anaphylaxis, were also reported. The evaluation of the antiviral activity of VIRAMUNE® in pediatric patients is ongoing.

Table 1 summarizes the marked laboratory abnormalities occurring in pediatric patients in Trial BI 882 and in follow-up Trial BI 892.

Table 1: Number of Pediatric Patients (%) with Marked Laboratory Abnormalities in Trials BI 882 and BI 892 Combined.

	No. (%) of Patients n=37
Hematology	
Decreased hemoglobin (<9.0 g/dL)	7 (19)
Decreased platelets (<50,000/mm ³)	4 (11)
Decreased neutrophils (<750/mm ³)	14 (38)
Increased MCV (>10.0 fL)	13 (35)
Blood Chemistry	
Increased ALT (>250 U/L)	4 (11)
Increased AST (>250 U/L)	5 (14)
Increased GGT (>450 U/L)	4 (11)
Increased total bilirubin (>2.5 mg/dL)	1 (3)
Increased alkaline phosphatase (>2x ULN)	19 (51)
Increased serum amylase (>2x ULN)	6 (16)

ADVERSE REACTIONS: **Adults:** The most frequently reported adverse events related to VIRAMUNE® therapy were rash, fever, nausea, headache, and abnormal liver function tests.

The major clinical toxicity of VIRAMUNE® is rash. Thirty-seven percent of patients treated in control groups of either ZDV+ddI or ZDV alone (Table 2).

Severe or life-threatening rash occurred in 7.6% of VIRAMUNE®-treated patients compared with 1.2% of patients in control groups.

Rashes are usually mild to moderate, maculopapular erythematous cutaneous eruptions, with or without pruritus, located on the trunk, face and extremities. The majority of severe rashes occurred within the first 28 days of treatment; 25% of the patients with severe rashes required hospitalization; and one patient required surgical intervention.

All patients recovered. Overall, 7% of patients discontinued VIRAMUNE® due to rash.

Table 2: Percentage of Patients with Rashes in Adult Controlled Trials^a

	ACTG 241b	BI 1037	BI 1011	COMBINED DATA
	Grade 3/4 events		All severities	
	NVP+ZDV+ddI	ZDV+ddI	ZDV	NVP+ZDV
n	197	201	30	25
Rash events of all Grades and all causality	39.6%	23.9%	26.7%	32.0%
Grade 3 or 4 rash events of all causality	8.1%	3.3%	0%	8.0%
	0.8%	0.4%	0%	0.7%

^a At recommended dose of one 200 mg tablet daily for the first 14 days followed by one 200 mg tablet twice daily.

^b Trial ACTG 241 was designed to report Grade 3/4 (severe or life-threatening) events, except for several pre-specified events including rash for which all grades are reported.

Table 3 lists treatment-related clinical adverse events that occurred in patients receiving VIRAMUNE® in ACTG 241 and in Trials BI 1037 and BI 1011.

Table 3: Comparative Incidence of Selected Drug-Related Events in Adult Controlled Trials^a

	ACTG 241	Trials BI 1037 & BI 1011	
	Grade 3/4 events	All severities	
	NVP+ZDV+ddI	ZDV+ddI	NVP+ZDV
Number of patients	197	201	55
Overall incidence of related adverse events	31%	23%	42%
Rash	8	2	20
Fever	3	3	11
Nausea	5	4	9
Headache	3	3	11
Diarrhea	2	2	0
Abdominal pain	1	2	2
Ulcerative stomatitis	0	0	4
Peripheral neuropathy	0	2	0
Parasthesia	1	0	2
Myalgia	1	0	2
Hepatitis	1	0	4

Laboratory Abnormalities: Table 4 summarizes marked laboratory abnormalities occurring in three controlled studies.

Table 4: Percentage of Adult Patients with Marked Laboratory Abnormalities

	Data combined for controlled trials ACTG 241, BI 1037 & BI 1011	
	VIRAMUNE® n=252	Control n=255
Hematology		
Decreased hemoglobin (<9.0 g/dL)	1.2%	2.0%
Decreased platelets (<50,000/mm ³)	0.8%	0.8%
Decreased neutrophils (<750/mm ³)	11.1	10.2
Blood chemistry		
Increased ALT (>250 U/L)	3.4	3.5
Increased AST (>250 U/L)	2.0	2.4
Increased GGT (>450 U/L)	2.4	1.2
Increased total bilirubin (>2.5 mg/dL)	1.4	1.2

Asymptomatic elevations in GGT levels are more frequent in VIRAMUNE® recipients than in controls. Because clinical hepatitis has been reported in VIRAMUNE®-treated patients, monitoring of ALT (SGPT) and AST (SGOT) is strongly recommended, especially during the first six months of VIRAMUNE® treatment. (See WARNINGS)

Pediatric Patients: The most frequently reported adverse events related to VIRAMUNE® in pediatric patients were similar to those observed in adults, with the exception of granulocytopenia which was more commonly observed in children (See PRECAUTIONS: Pediatric Use.) The safety profile of VIRAMUNE® in neonates has not been established.

OVERDOSAGE: There is no known antidote for VIRAMUNE® overdose. Cases of VIRAMUNE® overdose at doses ranging from 800 to 1800 mg per day up to 15 days have been reported. Patients have experienced events including edema, tachycardia, hypertension, fatigue, fever, headache, insomnia, nausea, pulmonary infiltrates, rash, vertigo, vomiting and weight decrease. All events subsided following discontinuation of VIRAMUNE®.

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A scene from Jack Smith's *Flaming Creatures* (1963)

Jack Smith

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afternoon at a particularly depraved carnival spookhouse, it definitely has that air. But Smith was more cunning than the cheesy dramatics, "Oriental" music, mock-orgies, and mindless make-up sessions would dictate. In reformulating his treasured favorites from the catacombs of Hollywood — in this case Maria Montez's *Ali Baba* — he tosses out all manner of good sense and logic, paving the way for others to do likewise after him. As arbitrary and formal as the film appears, Smith is in firm control of the frame, creating ravishingly painterly images that lull the viewer into a near-hallucinatory state. He never uses the collage technique common to underground film of the time *per se*, but the effect is similar through his superimposition of portions of the *Ali Baba* soundtrack and cheaply alluring period music.

Flaming Creatures has elaborate, hilarious dance and orgy sequences and an unforgettable discussion of makeup and penises that ends with Francis Francine asking a question that so many of us have pondered: "Is there a lipstick that doesn't come off when you suck cock?"

Smith's citing of the Dietrich-

Stenberg films as an influence is evident here in one major respect: nothing is quite what it seems. Even the sex of the players is indeterminate until the crucial evidence of an up-raised skirt (or more likely, festooned gown) is given. The films are awash in androgyny. In *Normal Love*, Smith discovery and Warhol regular Mario Montez appears as a mermaid lying in repose like an odalisque, occasionally twitching, in a milk bath. She's terrorized by a fake werewolf but remains typically unfazed, protected always by the pose.

The films also have elaborate cataclysms that mock those in films like *Cobra Woman* and *Ali Baba*. *Flaming Creatures* ends in an earthquake created in the simplest manner imaginable — by shaking the camera. In Smith's world, even the apocalypse is just a tacky momentary diversion.

Smith's unique conceits might have remained just another private mythology, relegated to occasional basement screenings for friends, but his theatrical personality assured a far wider reach. Warhol appropriated the concept of "superstar" and fake Hollywood studio from him, and Susan Sontag made a famous defense of *Flaming Creatures*. Nan Goldin, Laurie Anderson, Robert Wilson, and John Waters are among those who credit Smith's singular vision

with inspiring their own art. Smith, who died in 1989 of pneumocystis, was a trickster second to none in whose remarks, even the impromptu ones — "O Maria Montez, give socialist answers to a rented world!" — lay treasures of wit and pleasure. ▼

Four programs on the life and work of Jack Smith, 5/13, 14, 16 & 18, at Yerba Buena Center for the Arts, 701 Mission St. Call 978-ARTS.

Lavender Tube

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couldn't answer that one either. Sharp Barbara, dull Dubya.

Then we were unsurprised that once again NBC presented one of their decade miniseries and forgot about queers. Just as queers didn't make it into last year's *The '60s*, they also didn't make it into last week's *The '70s*. Hello, GLAAD?

Speaking of ages, Hugh Hefner has been all over with his 21-year-old twin girlfriends. So we had a giggle when Scott Thompson, late of *Queers in the Hall*, appeared with Hef on *Conan O'Brien*. Thompson donned Hef's

trademark smoking jacket and had his own set of twins — two beefy 40-somethings in cowboy hats, muscle T-shirts and leather collars. You go, grrl.

Finally, last week was the 30th anniversary of Kent State — the day the Vietnam War came home. Remember what we said about movement songs? We can still hear Crosby, Stills and Nash singing "four dead in Ohio/how many more?" The thing about TV is, we get to see history then and now. The Millennium March doesn't hold up very well compared to the moratoriums of the '60s and '70s. Next time we go to Washington, perhaps we should put politics before partying? ▼

Eifman Ballet

◀ page 46

but audiences cheer — then he is doing the best he can with the choreographic and literary ideas available to him.

Try to remember that, as conductor Valery Gergiev once told me, "The Soviets killed culture for 70 years, or preserved it as if in amber. That might have been a good thing, for we avoided the jaded commercialism of the West." There is nothing jaded

about Eifman; you have to admire his enthusiasm for his self-appointed task, and the commitment of his dancers. If this were St. Petersburg instead of San Francisco, I'd have a problem, because one Eifman epic a decade is probably enough. I can't imagine sitting through two of these things a year.

Yet if people could tell the difference between art and kitsch, we'd not only have no Eifman and Smuin ballets, Big Macs and Whoppers, but we wouldn't need critics, either. ▼

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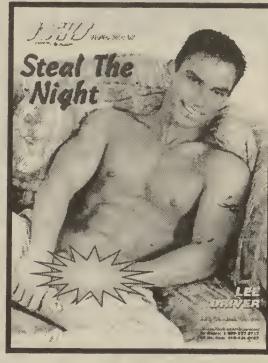
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PARTING GLANCES

John We Met Briefly On April 7
Around 4pm on a beautiful day. Would like to spend some time getting to know you if possible. Can I buy you a cup of coffee? I'm also John. ☎ 71809

Joshua From Impruv Class
Wish you hadn't left early in the semester. I wanted to get to know you better. Call me. Lawrence. ☎ 71810

Tobe Don't Have Your Phone #
Thank you for flowers. Call Owen. ☎ 71811

I C U Everywhere! Never Met
Always a hit & miss. You attempted to speak to me on platform (sweaty body shirt off). You: short grayish brown hair, usually wears a black tank on warm days, always energetic, smug smile, deep eyes, 5'10", 170lbs? Me: br/holes, goatee, usual GANTZ redcap. Let's fuse our energies. ☎ 71812

AG Ferrari Thur 4/20
You #43; me #45 a few words, smiles. Interested? Meet for coffee and dessert? I liked your smile. ☎ 71868

Kevin Saturday Night 4/1 @ Eros
We kissed some more on the stairway landing. You dressed and we spoke about missing NYC. I'm back 4/12. Please call and let's get together again. Michael. ☎ 71813

Blow Buddies 4/14
You: 6'2"ish, cap, GL, hairy chest, tattoo on back shoulders. Me: 5'9", leather cap, beard, hairy chest, pierced ear. Think we could have fun home alone! ☎ 71835

Kabuki Saturday Evening 4/8.
You're a big, beautiful bear. I'm a lean, hairy, bearded, blue-eyed man. I wanted to be on my way out around 8pm. Anytime fellas... ☎ 71836

Fri April 14 7:30am N Judah
You: GGM, brown hair. Our eyes met-you smiled. Me: GGM, brown jacket getting off at Duboce. Late for work- couldn't talk. Would like to meet you. Call me please. ☎ 71837

Seeking Roar From San Bruno
We met once at Steamworks- can't forget about you. You: GGM, me: GWM, want to see you again. ☎ 71869

Kirk@Yerba Buena Gardens
I finally met you. I think you're very cute. Can we start a friendship? Floyd ☎ 71889

Ferr!
Just want to see if you really do read the personals. Next time should I list this under seeking relationship? Signed... you know who. ☎ 71870

Chris Zapata Taqueria 4/12
I enjoyed our lunch. You have the most beautiful blue eyes. I'd love to go to Angel Is-land with you. Please call, John. ☎ 71871

Rust Brown Valley At Arco 4/20
You blonde with goatee, wearing shorts/white tee. Me: black goatee, shaved head. We were both filling up on gas. You #8, me #7; we looked and smiled several times. Please call me so we can talk and more. ☎ 71867

Thurs 4/27-10 2030 Market St.
Me: Redheaded lad with goatee. You: intense handsome dark haired businesswoman. We looked & smiled. Later you passed me by Stacey, smiled again. I'd really like to... ☎ 71890

GAM 48 Seats GWM 55 Or Over
For LTR. I am average build, prefer non-smoker & clean shaven. ☎ 71872

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Attractive Latino
Goodlooking 34yo dark hair brown eyes goatee, professional. Looking for GWM between 26-40yo for friendship. Me: like going to dinner, movies, travel, hiking, biking, just call. ☎ 71814

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GLM, 34, 5'10", 175, HIV+, bottom & submissive, hairy, clean shaven, good looking, in-shape, looking for attractive muscular, masculine top, dominant Black male, 35-45, for LTR. ☎ 71815

Hi My Name Is Ralph, I Am A Bi
White male looking for a female woman. Between 18-28 years old, to date + marry someday. I can bring happiness to them ☎ 71816

My Dream/ Your Dream?
GM, clean cut, disease free, wt. prop. 40's (age unimportant), seeks same who feels sharing thoughts, feelings, dinners & bed, are important enough to seek out friend-ship & possible LTR. ☎ 71817

Good looking Latino
I'm single, 29 years old, 5'7", 165lbs, stocky muscular, dark features, seeking Latinas or Whites 40 for friendship or for building a monogamous LTR. N/S guys only. ☎ 71818

Affectionate And Sincere
Looking for honest affectionate, fun-loving bottom, mild to late 50's, trim, fit, & masculine. I know how to cuddle and kiss and a few other things. ☎ 71819

Old-Fashioned Romantic Taurus
GWM (40's 5'10", 175", goatee, brown eyes, killer smile), seeks Hispanic 30-45 into quiet evenings, rainy days, movies, cuddling for dating, poss. LTR. Smokers ok. No drugs, heavy drinkers. ☎ 71820

Poz Leather Dad
50's WM 6' 185 seeks special boy: hairy, buzzed or bald, into tt, ff, light sm, bondage + romance. Any age, prefer mature, employed. Intensity sought. ☎ 71821

Looking For Life Partner
Professional top, Latin-looking 32yrs, 6', 150lbs. WLTM romantic, loving and mo monogamous man, 30+, not into bars. Like movies, laughter, intimate times and travel. No drugs. ☎ 71838

Reward Me
Show me your great looks and nice body. Show me your sexy erotic naked needs. Be ready. ☎ 71839

Above Ronnie
Daddy, we had our good times: with lots of bad- even you say we deserve better. So let's us give each other-better- let us work it out. Love you. ☎ 71840

Senior Seeks Seniors...
For good fellowship and vigorous man-to-man sex. Call for details. In SF. ☎ 71841

Got A Crotch Full Of Goodies?
I'm hooked on sourt cum, fresh hot piss, smelly cheese if uncult, licking sweat off big balls and rimming squeaky clean ass-holes there's no tomorrow (but no scat)! ☎ 71842

Seeking Sex Buddy
I'm 5'8", 185lbs, HIV+, seeking a male who enjoys being jacked off by another guy. Let's play safe, still have a good time. ☎ 71843

Love Me Tender I'll Be Only You
I'm 36, 5'7", 142lbs, Brazilian, hot, horny, clean, educated, stable, nice hard dick, masculine, seeking GM under 40 for friendship. After that romance, only love & love. ☎ 71845

Looking For Older Black Male
GWM, 45, 5'11", grbr, 170, slim, prof. would like to meet 8 black masculine male 40-65 for dating or more. Me HIV+, sks same, like dinning out & romantic times. Call me. ☎ 71846

ISO Uncut Asian Hunk/Son/Lover
Uh sweet/son/emp/erid/cuddler/redder, 4' 5" GWM daddy 39: addict/cockslucker/rimmer/sweat balls/licker/piss drinker/Phi Beta Kappa/catch of your life. ☎ 71873

Philippine Men
GWM 6'2" 165lbs. Would like to orally service you for 1 or 2 hours. Lay back and enjoy my tongue. I can take it all your manhood. ☎ 71874

"Grandpa" Seeks "Grandson"
To age 30, to care for & help get going in life. I am sincere- you too- let's talk. Any race good. ☎ 71900

Calling Homebodies

GAM, 34, ISO friends to play tennis & bowling, enjoy t & movies, dine, visit amusement parks. Tobacco user okay, N/D. Guys in & outside Bay Area equally welcome. ☎ 71902

Win Win Situation

Good-looking, mid-thirties, WM (6', brown hair, green eyes, height-weight proportionate, clean-shaven), conventional looking / liberal thinking, college teacher, horseback, warm, decent, good, adept, communicative. Mediterranean looks a plus. Let's talk possibilities! ☎ 71875

32 W/ Cute Muscular Bottom
8fr/yr 5'7", 175lbs. HIV+ into cycling, swimming, weights, music, food, laughter, sex. ISO GM 25-45, any race. Well built, masculine, intelligent & sensual. ☎ 71876

Hol. Muscular, Passionate/Bottom
GWM, muscular, hot bod, caring, fun, loves a variety of things. 5'11", 175lbs. HIV+, spiritual, passionate. ISO same for great chemistry w/friend and long term lover. ☎ 71877

Partner Wanted/Honey Helps
5'11", 165#, 53, nsnd, HIV+, seeks for same Likes travel, walks, movies, gardening. 35-55 for LTR. ☎ 71878

Rugged Guy
Professional, clean-cut, athletic Asian, 52, 5'8", 155, seeks similar lean or gym-toned, clean shaven WM into hiking, sports, running, workouts, cultural arts, films, ethnic foods, quiet interludes and you? ☎ 71879

Hot French Love
French guy in 30's 40's desired for non-monogamous friendship by hairy romantic blue eyed European in 30's. ☎ 71891

Mature Man Wanted
Seeking a matured man 50s to 60s, weight proportioned to height who would enjoy being serviced on a periodic basis, no reciprocation necessary. Must have your own place. Let's get together! ☎ 71893

GWM-48-Seek-GAM/GWM-To-45
For monogamous long term relationship. Must enjoy movies, theatre and home life. No barfies or drugs. ☎ 71894

Man Of The Heart
WM, 35, youthful, HIV+ open to love healthy positive attitude, down to earth, sense of humor, looking for HIV+ male masculine, 25-37. Emotional available attractive, playful, top, ready for love. ☎ 71895

Handsome Muscular Italian
40, 6'2", 185lbs, into fitness, travel, romance and quiet times seeks another HIV negative extremely well hung man for monogamous relationship. ☎ 71896

Old Fashion Love
HIV+, 34, 6'3", 200# into romance, passion, possibly monogamous, LTR seeks GWM 30-40 interested in same. Humor A+. The real thing!! Please, no games. ☎ 71898

Husband Material
GWM, 42y, 200lbs, grm eyes, s&p hair, HIV-. Seeking 35 to 45y, hairy top. I'm professional, easy going & financially secure. Like to travel, music, movies, have quality time w/that special guy. HIV+ only. ☎ 71844

50yr Blond Redhead Wheelchair
Gorgeous, seeks same sex male who enjoys being taken to the passionate bottom, most enjoy kissing and touching for LTR. ☎ 71901

Str. Acting GWM 6', 170lbs.
35 years old, average to good looks, like to ride bike, dining, movies, travel & a few cold ones. Once in a while looking for GWM with some interests. Discreet reply. ☎ 71903

Looking For A HIV + Partner?
Interested in an emotional, spiritual, sexual, and intellectual connection? I'm a huge gay, 54yo, HIV+, worldly, well mannered/educated, professional, live alone, radical activist, warm, non possessive, workout, 5'11", 175, hot kinky sex, versatile-top, hung, zero crap hair. You want to be in a LTR with someone you want to hand on to, share life with. ☎ 71899

Spank Me
Cute little frat boy 22 needs over the knee discipline from a dominant big brother Me? 5'11", 155#, bladd smooth bottom boy. Athletic into jockstraps, speedos and duds hand on my bottom. Location China Town. ☎ 71897

Play With This
I've got big nipples, big half round bubble butt and big dick... which one do you want to play with? "Safe sex only" ☎ 71852

Viking ISO Masculine Man

Swedish G.M., 41yo, 5'10", 155lbs. Softball blue/dark blonde, mustache, thin and fair, poz, ISO masc/muscular man w/ facial hair, pos, party animal, top, to have fun with. ☎ 71852

Bootlicking Fetish
Seek hunks to age 45 who will allow me to lick and polish boots. Especially excited my military, police & cowboy attire. ☎ 71854

Got Dick??
Average GWM professional 50's, HIV-, 6'2", 200# non-sm, witty, down to earth, smoker, looking for nice guy with cut fat tool to oral service. ☎ 71855

Young Slave For Dog Training
Very cute 26yo. o. submissive boy from Eastern Europe wants to dog trained by a cute but demanding master(s). Full obedience and cooperation guaranteed. ☎ 71856

My Priorities For Your Crotch:
Convincing (you) I'm your world-class (A) cockslucker (B) rimmer? (C) piss drinker (D) cheater (if mercifully uncut!) I'm ready, but... are you? ☎ 71857

Got Foreskin?
VGL, 30yr GWM, ISO uncut White men to orally service. I'm 18-35, masc., into kicking back for intense oral pleasure. Please smooth/shaved, muscular, verbal, blond, hung. ☎ 71858

Mature Nipples
WM, 57, seeking mature for safe rimming and hairy nipple work. Big tongue, beard, 6', 190, thick cock. You 55 plus. ☎ 71859

Passion Sought
I'm an HIV+ top 48, 5'8" 140lbs, brn/gry mustache seeking a stony total fisting and passion. ☎ 71897

SEEKING ADVENTURE

Lip Service And More
8y dedicated cockslucker, friendly, talented, 40's short beard. Like trim, virile guys with big dicks. Fuck my face and give me a workout, buddy! My place, SF, car helpful. ☎ 71822

Asian Master
30s 5'6", 140lbs seeking slim, clean shaven, younger submissive boy slave for bondage, s&m. Lean message describing yourself. ☎ 71823

Tobacco Users
Attr. LM 43, 6', 150lb. ISO tobacco chewers or dip users for deep kisses & sensual times. Smokers welcome too. Over 40 a+ but all welcome. No gay scene, s&m, drugs. ☎ 71824

Top This
Sex Hispanic ISO South/East Bay-HIV studs, age open, looks unimportant, any race. I'm 5'8", 154, hung, mature, cute white ass and cock for your pleasure. ☎ 71825

Stiff And Restless
Hot, masculine, well-rounded HIV+ wants to "get-off" with in-shape, under 40, Black, Asian, Latino, blue-collar White guys. Tops or bottoms. ☎ 71826

"Fuck Me Hard, Ooh Baby!"
ISO GWM professional. Into plowing my hairy hole. Me oj, 30y, 5'8", 150lbs. Into plowing a willing cub. Call me or your loss, hurry up sweeties! ☎ 71827

Submissive Black Bottom
Seeks top dominant aggressive lover. Likes for a guy to kick back. Available, some weekends & evens. ☎ 71828

Very Willing Submissive
WM, 42y, 5'7", 145# HIV+ your ties, toys, blindfold, anal, spankings are great. U8 dominant, older, taller, kinky. Everything goes no pain/scar your place only SF. ☎ 71829

Tantric Cockslucker Wanted
My big cock, your mouth, long & deep. Pleasure not orgasm oriented. Can you surrender to me? ☎ 71830

Blackmen 8" Or More
GWM 5'8", 155 hairy sex 8M who are well endowed and enjoy receiving head fucking and or if you don't be disappointed. ☎ 71831

ISO Ass & S&M Expert
I'm 52', 120lbs, 58yrs bi-WM, HIV- submissive & crave's cock's. Needs you to travel to Yuba City for wk end or longer. Car, bus or train. ☎ 71832

Let's Play With It
Sisterly, dominant, dominant bulls & show 'em off. Step & slide our stiff doms together, make 'em swing & sway. I'm 48, 5'9", 155, bald, hairy, good-looking, verbal and/or Asian a+. ☎ 71847

Chubby, Fat, Stocky, Heavy-Set
GWM, 46y., 210#, 58yrs bi-WM, HIV- by & fat men for uninhibited safe sex. Discretion a must. Big tits, thighs, legs & butt a plus. ☎ 71848

2 Cockslackers
Looking for hot, uncut cocks to suck off by a good-looking couple who works as a team. ☎ 71849

Daytime/Playtime
I'm GWM, HIV+, top 6', 185# with days free seek playmate bottoms in Sonoma County for kissing, sucking, fucking! ☎ 71850

Hand Roast A Rump In Your Lap
With moderate heat, roast covered rump 15 minutes. Strip outer layer, raise heat and baste to pink. Uncover and broil 1 hour. If flesh is red, tender and blazingly hot. ☎ 71851

Play With This
I've got big nipples, big half round bubble butt and big dick... which one do you want to play with? "Safe sex only" ☎ 71852

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Mature Nipples
WM, 57, seeking mature for safe rimming and hairy nipple work. Big tongue, beard, 6', 190, thick cock. You 55 plus. ☎ 71859

Asian Cockucker Palo Alto 42
5'11"-190-Bik, shh hair, brn eyes, seeks
36-46y.o. guys to fuck off. Have car will
travel within the Peninsula, at your place.
71860

Santa Rosa. Hot Bottom
Great shape, 40, 175#, 6', brn/brown. Look-
ing for a shape top. 71861

They Call Me "Big Black"
I need a tall, husky, non-bearded, submis-
sive bottom to ride my rod. Discreet, expe-
rienced only. Mustache a plus. Fast, hot
action. I'm 45, 5'9", 180lbs, honest. 71880

Hot Man-Pussy
Asian, 35, 5'8", 165, in shape, total bot-
tom wants to surrender his hot shaved
hole to you. Fast, cock, I want it all. East
Bay. 71881

One Wild Fuck
Vers, muscle fuck looking for masculine
handsome men to screw. I'm ready 24/7 to
take you down. Can you do the same for
me? 71882

Horny In San Leandro
Handsome, 35, 5'9", 175 GWM, loves to
suck dick, slow and long, you tell me how
you like it, open to all fantasies, call me
24 hours. 71883

I'm An Old Gray-Haired Cockucker
Who does what he's told. Put your prick-
I'll put my tongue—where we can both
enjoy it. Pluses: friendliness, experience,
lean physique, unmistakable masculinity.
Any race. East Bay. 71884

Let's Do It
Wanna fuck me? I wanna fuck you. I'm 52
yr, old, 6'2", 180lbs., 7". You are
height/weight, somewhat the same, HIV+.
71885

Like To Suck Cock And Get Fucked
GWM, 5'11", 175lbs. HIV-, n/s/n/d. I
like to suck cock to 8". Like to play
with your ass and balls, get fucked while
watching videos. Please call, age no fac-
tor. 71886

Cock Sucker Needed
Mature WM, slim, hairy, HIV- 7" uncut.
seek gay daddy HIV+ with 8" for suck ing
and licking. 71904

Seeking Younger Submissive Man
Attr, mature man, 76, 5'6", 165, seeks
gdk's under 45 man for ongoing sex. I es-
pecially like being a dad or master
to a trainable sexy boy. 71905

JO Adventurer
Unashamed skank seeks curious hedonist
any age/race, to wallow together in pro-
longed edging, egoless ecstasy, and full-
stop self pleasure. Side-by-side scene
(no physical contact necessary). 71906

Ass Massage-Erotic Spanking
Look at, touch, squeeze, massage, tickle,
spank, spank, spank your butt! Me: attrac-
tive, GWM, 45, 6'5", 250lbs, stocky.
You: attrac, GWM(White, Asian, Latin),
slim, smooth/moderate bodyhair, nice
buns. 71907

Submissive Role Player
Need a dominant verbal guy with a trim
build to tell what to do. This masculine
WM 42 is open to your fantasies. 71908

Poz Ital 4 Vers Asians
Masc, 56, 6'1"-220# loves to rim, suck,
fuck-top/bottom. UB 18-40 Asian or
smooth White dude. N/D, ok my place or
yours. 71909

Daddy & Son Seek Asian For
Second son, BM, 25, 6'9", muscles. Top
son & WM, 45, 5'10", 160#, muscles.
Top dad seek AM, bottom son. SF week-
days. 71910

Chronic Masturbation Addict
GWM, 32, thin, chronic masturbator,
jacks compulsively naked for hours, days,
wants like-minded buddy for repeated, ob-
sessive, marathon sessions. Under 35,
thin, South Bay A+. 71911

Pussy Videos
I'd like to come over & watch pussy videos
pretending we're straight. We'd get so
horny we'd need to take it off, show
it off & then get down in dirty. 71912

Fantasy Ecstasy You And Me
GWM, 30's, romantic, hot pas-
sionate bottom ISO, Latin, White, Black
tops 35-45yrs seeking fuckbuddy's " no
head game"!! 71913

Seek GM For Passionate Fun
GWM, 46, 5'8", 145 seeks trim Asian
Latin, or Black for passionate early morn-
ing or dinner fun. Must like to kiss, hug,
stroke & get physical. Y'all place or
mine. 71914

Expert Cockucker Wanted
Horny black guy, 34, 5'11", 200lbs
needs oral service by cocksucking expert.
Expert older, 40-50 White guy or Asian.
Suck my cock-lick my balls. 71915

Amateur Dicksitter
ISO practice partner. Interested asshole
self. Adjust to accommodate cocks of any
size, race or age. 71916

Waters Warm In My Hot Tub
Russian River guy with room to grow.
Avid oral endurance performance by com-
mand, size. No job too small, but some too
big. No recip. nec. but enjoyed. 71917

Well-Hung Bottom Seeks Top
GWM 49, 5'8", 140# salt-pepper hair,
HIV-, 8" cut, vers. Bottom looking for
hot top for long party sessions. 71918

Black Top Looking For Buddy
I'm 40, 5'10", 205#, well-built. Looking
for a masculine Black or Latino bottom,
35-50, with a great butt and/or great legs
for fun at my place in SF. 71919

Cute Latino Boy
You: 35-50, goodlooking, generous, top,
White or Latino and romantic. Me: Your
wet dream! You won't be sorry! 71920

Sexy GAM Wants Doggy-Style Fun
Filipino, 31, clean cut, athletic build,
smooth, boyish seeks GWM for soft kisses
and hard pumping. Couples welcome.
Blonds a plus. 71921

East Bay Cock Sucker Seeking
A local tool to service any age/race. I'm
HIV-, White, 6', 160, 40's. Porn tapes
while servicing! Camcorder same close up?
71922

LESBIAN

Seeking Lesbian
GWM European 24 seeks Lesbian to
share experience. 71981

Seeking Lesbian
GWM French, 24 seeks lesbian to share
experience. 71987

FETISHES

LTH Son Seeks 2 LTH Granddads
Blond bootlicker 45/HIV-/ss into 5/m, b/d,
w/s will give anal/oral service to 2 hot,
hung tops, 65+ Do me daddies! 71981

I Love Bigger And Better
That make it worth the time & trouble of
sucking you all the way. Your tool will
love the way I suck it. (uncut a plus). 71982

True Cockhunting Confessional:
This addict maximizes your production
with creative head. Bigger loads of cum
for you. Yummiest than caviar for me.
Triple treat (uncut combo). 71983

Eroticism In Bondage & S/M
GWM 46 daddy type ISO younger uncut
boy with a dirty jock and mind into male
sucking, rimming, jmo. Video's, sweat,
role play, toys, underwear, anything goes.
Relationships possible. 71985

ISO Jockstraps & Foreskin
GWM 46 daddy type ISO younger uncut
boy with a dirty jock and mind into male
sucking, rimming, jmo. Video's, sweat,
role play, toys, underwear, anything goes.
Relationships possible. 71985

Furry Lip And Open Throat?
I enjoy watching and feeling a thick mous-
tache climbing and descending my thick
manhood. No voice mail, beeper or work
phone #'s. Oakland. 71986

Master 48, Experienced-
Serves whipping boy/bondage slave-eager
to please, and serve. Subject should be
24-38 with some training and the real
drive to belong. Subject dedicated to the
satisfaction of its master. Limits respect-
ed/expanded. 71982

FFT Seeks Latin/Asian/Black FBF
Into getting punched and stretched. Me:
GWM, 28, 6'2", 153#, stash, goatee. You:
any age, speed free. A+ for facial hair,
stocky flat top. Safe sex a must. 71983

Talented Mouth And Tongue
By email or phone, GWM, 38, 5'8", 125#, go-
youth love to suck, rim, 5010#, stash, goatee. You:
In-shape, take charge, continuing tongue lash-
ing, White/Asian. 71923

Straight Seeks Senior Citizen
Masculine-attractive WM, 57, needs male
over 65 with two or more senior friends to
arrange circle jerk with me as center
piece. Oho. To video tape or take photos.
71924

COUPLES

Want To Watch?? Join In???
Two men into fucking. Dom has huge stiff
uncut cock. Sub is older, eager to get
worked over. Slick action. 71906

Rub-A-Dub, Three Or More In A Tub
Sonoma Co. gdkgk GWM couple, 40's,
HIV+, wifical hair, seek adventurous
tops, bottoms, singles, couples for wet, hot
times in our hot tub, sling and playroom.
71988

Others

Bisexual Deadhead
Seeks all cummers, or f/s, singles or cou-
ples. Friendships, fuckbuddies, lovers,
smoke, drinks, music & camping. Long
play sessions leather, w/s, b/d all. Please
Long haired hairy bottom pig. 71807

I'm Looking To Keep Up My
Language practice. Someone French/romani
like GWM 30's decides French friend.
Charming. Wild. Magical. Not into
"tricky French games." How can we
meet? 71988

Spirituality Book Group
Monthly reader's group surveys world
faiths and ideas through biography, essay,
fiction, sacred texts, and others. Non-
denominational and open-minded. No previ-
ous knowledge or belief required. 71984

Swedish Girl
Swedish girl new to Bay Area. Having
such a blast. Looking to make GM friends,
interests, business etc... 71866

The Hottest Guy In Town

Even the hottest guy in town is not worth
risking your life over. Play safe. Wear a
condom. 71866

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handsome athletic Asian CMT ptv
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EXCELLENCE
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massage is no exception!

I am a very defined, handsome blond
gymnast. Kevin * 864-1190

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Derek * 377-4304. Late Calls OK. 619

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Masculine, well-built hairy body
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Expert certified massage therapist
does sensual erotic & professional
Swedish on table. Jeff(415)553-8804

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6'2", 200, 32yr old. Gives hot nude
sensual massage. Ph. Anthony at
510-533-4398

Body Electric CMT 34, 5'11, 145 Lbs
7 years exp. Will seduce your body
with tantric massage, soothing enemas,
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studio. For pics and info: www.mas-
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Sensual nude massage. Strong and

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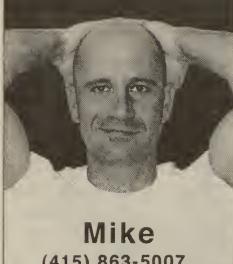
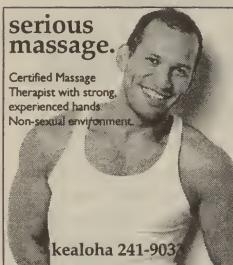
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caring, versatile guy. \$40 an hour.
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massage by very friendly, intuitive,
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unique, warm, relaxing studio with all
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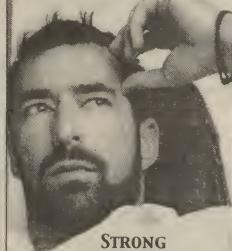
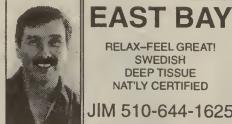
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E20

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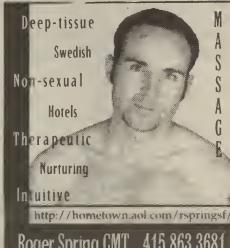
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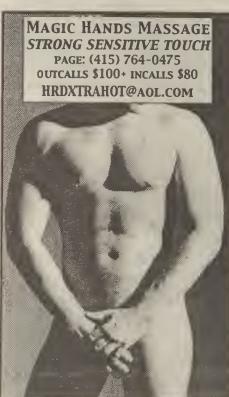
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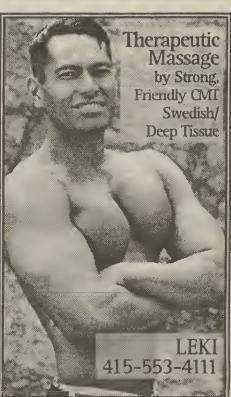
TOM
10am-11pm
MARIN/SF
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Erotic Massage
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Outcall only
Eric 415 816 6288

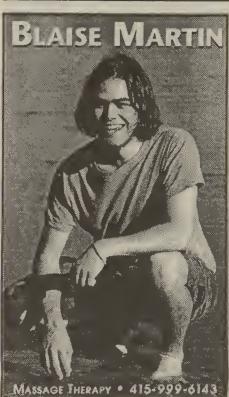
BLOW-AWAY FULL-BODY DADDY MASSAGE
LUSH SATISFYING
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CASTRO LOC. 864-5447



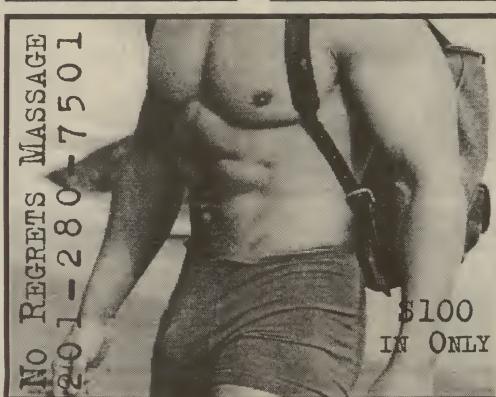
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One hour professional, erotic

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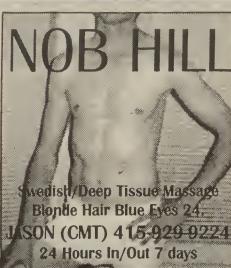
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MASSAGE

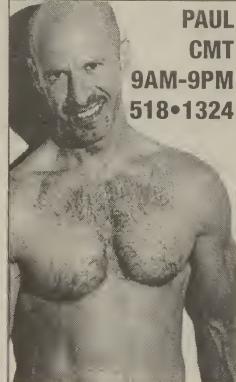
fun, friendly & frisky!
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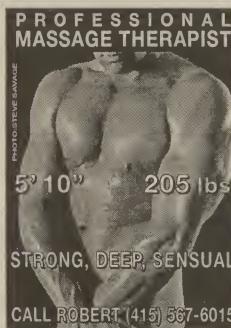
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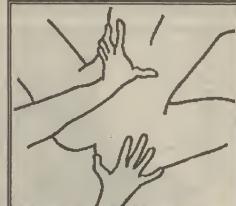
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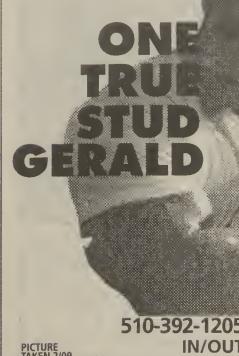
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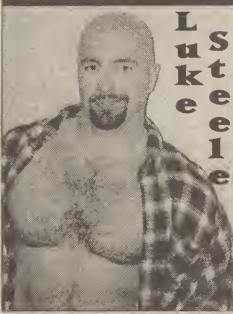


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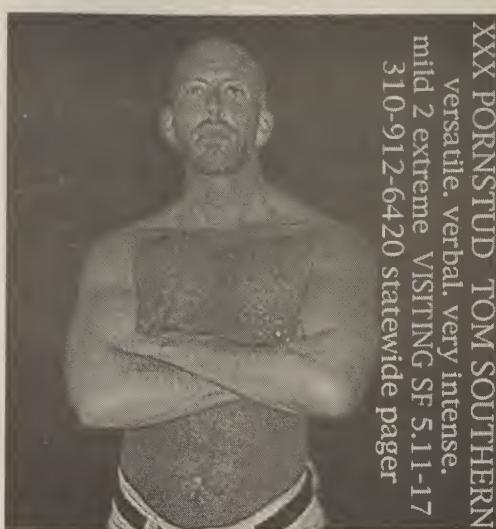
33yo 6'195 Czech w/buzzed dark
hair, tats, hairy, built. Like
kickin back, getting serviced, and
blowin my load. Also w/s. light b/d,
open to fantasy and friendly.

Late o.k.

RICK 415-863-1502

PERSONALS

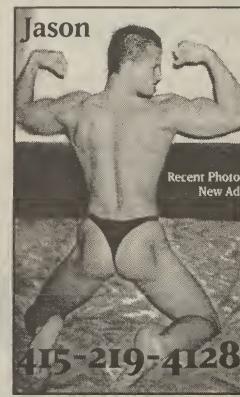
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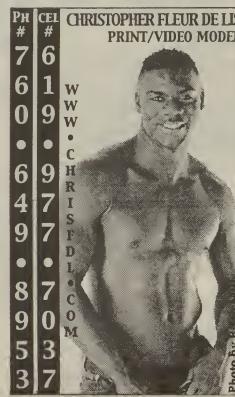
LATIN
LOVER

26 yr
5'11"
180 lbs
9" Uncut

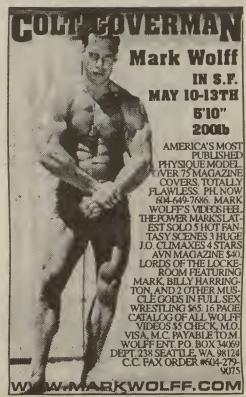
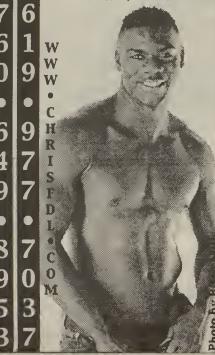
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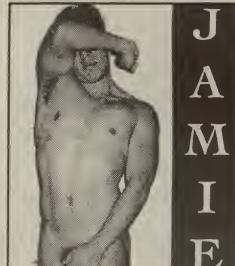
lon.html All sorts of fun!!!!!!

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29YO EROTIC SHAMAN

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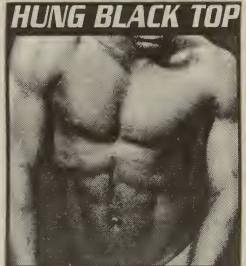
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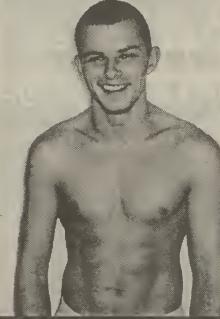
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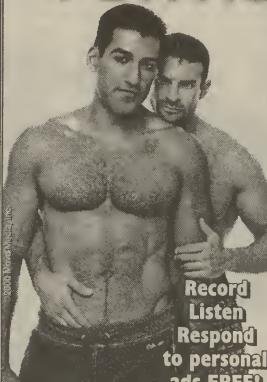
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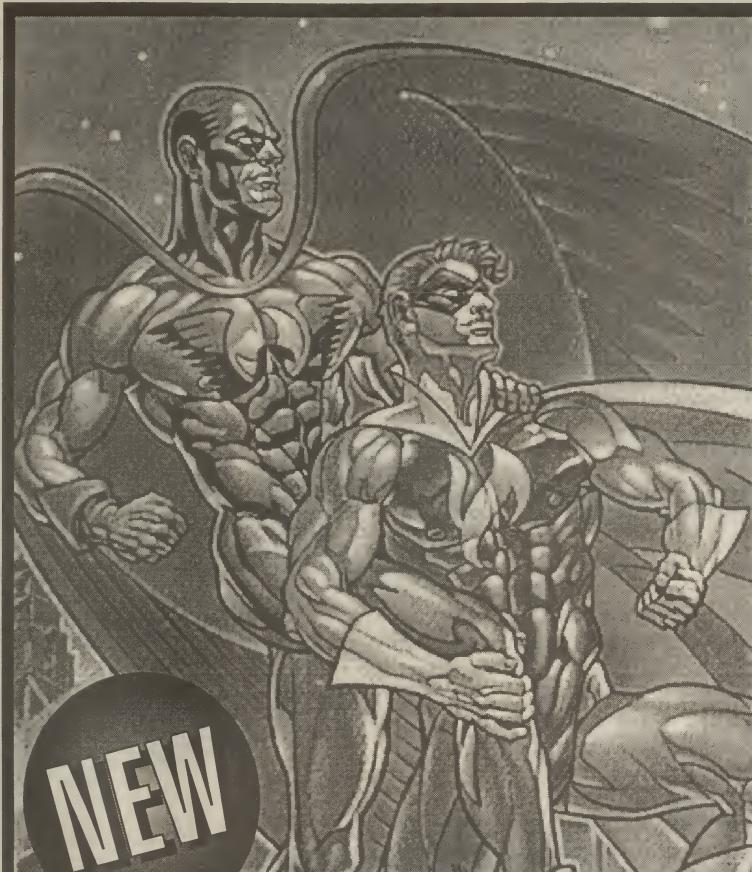
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